



THE NEW YORK



DRAMATIC MIRROR

VOL. LXIII., NO. 1625

NEW YORK, SATURDAY, FEBRUARY 12, 1910.

PRICE, TEN CENTS



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JULIA MARLOWE

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1870]

The Organ of the American Theatrical Profession

PUBLISHED BY
THE DRAMATIC MIRROR COMPANY

HARRISON GREY FISKE, President
LYMAN O. FISKE, Secretary and Treasurer
131 West Forty-Second Street, New York
Chicago Office, 48 Grand Opera House Building
Otis L. Colburn, Representative

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The Editor cannot undertake to return unsolicited manuscript. Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The Dramatic Mirror Company.

Registered cable address, "Drammirror."

ADVERTISEMENTS.

Twenty-five cents on space line. Quarter-Page, \$35; Half-Page, \$65; One Page, \$125.

Professional cards, 15 cents on space line, single insertion. Four lines the smallest card taken.

Reading Notices (marked "R" or "RN"), 50 cents a line.

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Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTIONS.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents. Canadian subscriptions, \$5.04 per annum. All other foreign countries \$5.00; postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St. and Dore's Agency, 17 Green St., Leicester Sq., W. C. In Paris at Brenfano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies. Entered at the Post Office at New York as Second-Class Matter.

Published every Tuesday in New York

NEW YORK, ----- FEBRUARY 12, 1910

TO CORRESPONDENTS.

As Tuesday, Feb. 22 (Washington's Birthday), will be a legal holiday, THE MIRROR will go to press earlier than usual on the number to bear date of Feb. 23, and will be published on Monday, Feb. 21. Correspondents, therefore, are required to forward their letters for that number at least 24 hours in advance.

TO ADVERTISERS.

THE MIRROR to bear date of Feb. 23 will be published on Monday, Feb. 21, owing to the fact that Tuesday, Feb. 22 (Washington's Birthday), will be a legal holiday. Advertisers will please note that the first form, including the last page, will go to press on Friday evening, Feb. 18, and that no advertisement for that number can be received later than noon of Saturday, Feb. 19.

CECIL RALEIGH is still agitating for an actors' union in England to demand a minimum wage of £2 a week. A waiter in a modish New York restaurant, it is said, makes \$100 a week. Dramatic art never bore any relation to the sensual gratitudes inspired by gastronomy; and yet there be players even in England whose emoluments far exceed those of the ministers to mere appetite.

A YOUNG dancer took poison—not enough to kill, but enough to make her very ill—last week, according to the newspapers, in order to get publicity that had been denied her. She was jealous of other dancers who employed press agents. But she should have known that such note is as ephemeral as were the effects of the potion she swallowed. Fame comes another way about.

AN actor who has played in more than 4,000 performances of a well-known rural drama in which a meal is served with rural habit and detail, estimates that during his association with the play he has eaten 1,500 pounds of pie. As he is still hale and hearty, the discouraging conclusions of experts on foods as to this article of diet would seem to be ill based.

A PAINSTAKING actress is said to have called a rehearsal the other day to correct the varied pronunciation of a single word vocally misused in her play. There is occasion for rehearsal of this kind in many of the plays nowadays produced.

A POWER TO BE RECKONED WITH.

THAT the forty or more first-class theatres now in operation in New York—to say nothing about the forty or more other theatres in the greater city—require a steady activity on the part of managers to supply them with attractions may be assumed without freshly imparting the information.

From week to week, as MIRROR readers see, there is what would seem to be an unprecedented number of productions of the first class in this city, arguing on former premises a relatively large number of failures. Yet an analysis of the season's work thus far, made on the new basis of theatres to be furnished with plays, would probably show as large a percentage of successes as was formerly realized when there were fewer theatres to provide for. The season's work at its close, of course, alone can show the facts as to this matter; but a casual survey of the productions thus far, it is believed, will disclose the average number of plays either notably successful or favored with a patronage that has put them in the class of modest successes.

The most cursory glance at current attractions in the theatres, however, will make plain and certain one fact for which theatregoers, authors and managers alike should be grateful. That fact is the actual dominance of the American author in the American theatre. Thus a perusal of the list of current amusements at first-class theatres in New York for last week shows that there were more than twenty plays and other pieces of American authorship running here, to some nine of foreign authorship, while the dramas imported, with but one or two exceptions, were interpreted mainly by American actors.

This showing is certainly one to excite pride, and it is also one upon which it would be safe to venture prediction of a still greater domination of his own stage by the American author. Moreover, the greater number of the new plays by American dramatists disclosed from week to week are of the absolutely modern class. They deal with the accidents, problems and exigent developments of life to-day, as that life is affected by the social fabric itself or by the strange conditions to which it is subject during a period of startling changes and unconventional achievement.

It is still a fashion among those who look abroad for finished types of work in all artistic fields to hold the American dramatist in light esteem for those graces of mere technique that characterize the accepted writers of plays in other lands. But the American is coming into his own even in this respect, and play after play shows a firmer grasp upon the arts which give grace—as well as an added verity—to workmanship. Beyond this, the American dramatist is equaling—if he is not surpassing—his foreign contemporary in his varied recognition and seizure of legitimately dramatic subjects in the life of to-day, and in his intelligence and force in their handling. The American dramatist, in fact, is a power in his native field, and he bids fair to become a competitor in fields that up to this time have practically ignored his existence.

THE newspapers are wondering about a sixteen-year-old boy whose cleverness commands a salary of \$500 a week in vaudeville. And thus a filip is furnished to the ambitions of a multitude of other boys whose values on the stage are nil, though nothing at present could convince them to the contrary.

SOMEBODY has written at large on "The Bad Old Actress of the Good Old Days," conveying the impression that players of the old school, other than the stars of that school, were at best inept and inefficient. Yet the few survivors seen to-day with the younger generation give many tokens to the contrary.

A LONDON dramatic journal notes that the "part" of a popular star in a new play soon to be seen in that metropolis makes ninety-seven type-written pages. So desirable a part for a star must have been written to order.

PERSONAL



Photo Rykes, Chicago.

DONNELLY.—That the Chicago critics were kind to Dorothy Donnelly, who is now adding to her already enviable career in Madame X at the New Amsterdam Theatre, does not at all surprise New Yorkers. In the past Miss Donnelly has won Broadway recognition for faithful and excellent work. Though her career does not extend over a long period she has had many and various roles. As Maja in Ibsen's *When We Dead Awaken*, as the Lady in Shaw's *Man of Destiny*, and in the title-role of *Candida* she did excellently with parts which would seem almost to demand an actress of more experience than Miss Donnelly. From Charles Klein's *Daughters of Men* and *The Lion and the Mouse*, in both of which she did noteworthy work, she came to Madame X, which she is now helping to success. The audience at the premiere of this play on Wednesday night showered her with applause honors.

HARE.—A London rumor comes to the effect that Sir John Hare is contemplating an American tour. This finished English actor, who is a great favorite in London, paid his first visit to this country in 1896, presenting *The Notorious Mrs. Ebbesmith*. The following season he reappeared in *The Hobby Horse and Caste*. An interval of two seasons preceded his third visit, when he was seen in *The Gay Lord Quex*. If this rumor of a fourth visit becomes a reality it will doubtless be his farewell to America, for Sir John has announced his intention of retiring from the stage shortly. In November, 1907, on the occasion of His Majesty's birthday, Mr. Hare was knighted, a distinct compliment to his eminence as an actor. Early this Spring Sir John and Lady Hare, at the invitation of Earl Grey, Governor-General of Canada, will visit Toronto to witness the dramatic performances between amateur companies during the week of April 4. Sir John will be a judge in the competitions for the Earl Grey dramatic and musical trophies. It is possible that arrangements will be made at that time for his early appearance in New York.

ABELES.—Liebler and Company have announced the engagement of Edward Abeles for Chrystal Herne's company in Miss Philura. Mr. Abeles is a well-known player, having appeared in many different roles, of which his "Monty" Brewster in *Brewster's Millions* is perhaps the best remembered. This play had a long run at the New Amsterdam Theatre a few seasons ago, after which Mr. Abeles had an extended road tour in the piece. Several weeks ago Mr. Abeles was at Weber's Theatre as the star of the musical comedy, *The Goddess of Liberty*. In Miss Philura he will have the role of Bob Van Duser.

MAILLY.—William Mailly, whose writings on recent plays dealing with social conditions have attracted attention, he being New York representative of the *Twentieth Century Magazine* for that purpose, is also delivering lectures on "The Modern Social Drama," and giving readings from plays that come within his special scope.

CHAMBERS.—Charles Haddon Chambers, the English playwright, author of *The Tyranny of Tears*, *Sir Anthony* and several other plays, is at work on a musical comedy for Charles Dillingham. The comedy, the score of which John Golden will write, will be produced in New York under the title, *The Best Girl*.

MOORE.—Mary Moore, co-star with Sir Charles Wyndham in *The Mollusc*, recently at the Empire Theatre, sailed for Mediterranean ports Wednesday, Feb. 2. Miss Moore is taking the trip for her health. Her understudy will take her place on the road.

KERR.—The well known English comedian, Fred Kerr, who is with Billie Burke this season in *Mrs. Dot*, is adding to his reputation by his James Blenkinsop. Mr. Kerr's methods are inimitable. As a comedian he is *sui generis*.

PITT.—Fanny Addison Pitt, now a member of Viola Allen's company, has played 435 parts here and abroad. "It is my ambition," she says, "to play an even five hundred roles before my life work is ended."

The Usher



"This is a rather fortunate season for the American actor on Broadway as well as the American dramatist," remarked the Broadway stroller to a Minson reporter the other day.

"It strikes me that the American actors are doing better work than in a long time past, your invidious comparisons to the contrary notwithstanding. If you look over the list of attractions you'll find Dorothy Donnelly reaping a harvest of grateful tears by her vivid impersonation of Madame X, and young Billy Elliott sharing honors with her. Look at Laurette Taylor's delicate ingenue work in *Alias Jimmy Valentine* at Wallack's; regard the splendid acting that Frank Keenan and Harry Benrimo are perpetrating in *The Heights at the Savoy*, not to mention Mrs. Craig and Frank's promising young offspring, Hilda. What is the matter with Otis Skinner and his young leading lady, Isotta Jewell, and dainty little Marguerite Clark, whom you so highly praised—and deservedly—in *The Wishing Ring*; and Ethel Barrymore and our young hopeful, the charming Billie Burke?

"Where do you find a more snappy style of comedy than Willie Collier's?" he continued. "Make a note of Marjorie Wood, who supports him. Where is there a more engaging personality than Maxine Elliott's, as developed in *The Inferior Sex*? Where is there a more commandingly tragic figure than that of Nance O'Neil in *The Lily*, or a more delightfully pleasing juvenile emotional actress than Julia Dean in the same cast? Remember Tully Marshall's hit in *The City*; observe what excellent work Thurlow Bergen, Percy Haswell and John Emerson are doing in *The Watcher*; note the bubbling comedy spirit of Francis Wilson's interpretation of *The Bachelor's Baby*, and the clean-cut work of John Barrymore in *The Fortune Hunter*. Thrust your nose into the door of almost any theatre on Broadway and you'll find some American player doing really high-class work. More power to him, say I."

Arthur Bouchier is reported as saying that the one-act play is dead as an adjunct of regular drama.

This actor speaks from knowledge of requirements in London where the one-act play in regular theatres at one time had a vogue.

The playlet is an old institution. In the palmy days it took the form of a rattling farce as a reactionary influence after the stress of harrowing tragedy.

In later times it has served as a curtain-raiser to bridge the period between the time at which a regular play should begin and the time at which theatregoers who dined late condescended to appear at the theatre.

In spite of its fashion in London, the one-act play in recent times never won much attention in New York, unless it was remarkably dramatic or remarkably novel. And in some cases where it won attention it was quickly elaborated into an evening's entertainment.

Mr. Bouchier may be right regarding the death of the one-act play in London as to its usual use, yet even there, perhaps, the right sort of a one-act play would still excite interest.

"Speaking of the ability of actors with a foreign training to excite and sustain interest in the literary play, or in the play with a minimum of action, solely by their art," said a judge of acting yesterday, "and of the comparative inability of English-speaking actors as a rule to hold interest in such a play, we have plentiful proof of the latter fact on the dead walls to-day."

"What do you mean?" this judge of acting was asked.

"Why," was the reply, "I have in mind a poster of a current and popular play showing five men sitting

at a round table in a game of poker. These five men are depicted in this poster as occupying about one-half of the table, leaving the other half of it vacant, toward the audience, and all the players face the audience."

"You mean, then—"

"I mean that an artistic representation of a game of poker, or any other game, would place the players around the table, without regard for the audience."

"But some of their faces would be wholly or partly away from the audience in that case."

"Exactly. And that is where acting would be required. And I venture to say that on a foreign—or on a Continental—stage the man whose back would be toward the audience would be the best actor of the five, and he would get results in this position that few actors with their faces to play upon or with could achieve."

It seems that mentally irresponsible persons who sought, following a cipher or formula discovered by a Baconian, to prove anew that Bacon wrote Shakespeare, have failed on new premises. They expected to find proof in a cave in England.

"You see that, as I prophesied, that Snark was a Boofum," writes Dr. Appleton Morgan. "So another infallible cipher (the nineteenth by the way to date, and still a twentieth is announced with unabated cheerfulness) has gone to limbo! Indeed I am unable to make up my mind whether our Baconian friends are suffering from a plentiful sense of humor or from a plentiful lack of it. In either case nothing seems to be too bizarre or too grotesque for their digestion."

"In the *London Observer* of Oct. 17, 1900," continues the doctor, "a Mr. W. T. Smedley contends that the First Folio was printed in 1623 because that numeral—1623—is composed of figures that possess peculiar properties. These figures or digits each are full of cryptic intention and from each a scale on numbers may be deduced which will justify the assertion that William Shakespeare was Francis Bacon." Mr. Smedley's letter to this effect is re-printed on pages 276-279 of *Baconians* for October, 1900.

"Now ordinary human beings have always supposed that Jaggard, Blount, Aspley and Smithweeke printed the First Folio in the year 1623 because in that year Mrs. Shakespeare died, thus releasing some description of life-interest in such plays of her lamented husband as had not already been entered by the other printers and theretofore printed in the quartos. At any rate, Jaggard and Blount and their partners did enter as of their copy the sixteen plays not already entered in other names on the Stationers Registers Nov. 8, 1623, which enabled them to print the collection. Of course the theory is, that, Mrs. Shakespeare being a Puritan and not approving of plays, had refused to allow these unpublished plays to be printed. This hypothesis of her ownership, by the way effectually disposes of any difficulty as to the non-mention of plays in Shakespeare's will. All the plays in print were owned by the quarto printers (there were some forty of them). Since Mrs. Shakespeare had been vested with the unprinted ones they were hers already and so not her husband's property to dispose of by will or otherwise. Of course one can't get very far into Shakespeare matters without conjecture of some sort. But conjecture that runs on all fours with the ordinary course of human events and with such commonplace things as the Statutes of the Realm appears never to appeal to the Baconian Exegitists."

The logic of law and the logic that relates to human nature are lost upon the Baconians. Their theories, born and pursued to failure repeatedly, seem to be varying manifestations of mental disorder.

Let one carefully-constructed Baconian theory be cast upon the rocks, and they go about it to build another. Disaster but spurs them newly, and each succeeding effort seems more grotesque than all that has gone before.

Dr. Morgan has written on both sides of this question, perhaps with the fondness for controversy that characterizes the legal mind. At heart he is a Shakespearean, although he is still willing to be amused.

THE SEARCH FOR TYPES.

MANAGER (to actor applying for a place): "Did you ever play a book agent?"

ACTOR: "No. But I've been a book agent."

MANAGER: "Oh, well, you won't do. I want a man who has played the part."

OLD-TIME RECEIPTS OCCASIONALLY LARGE.

There were comparatively low admission fees to the old New York theatres yet the "takings" occasionally were large. Macready's first appearance in New York on Oct. 2, 1826, is said to have brought a gross of \$1680.

JOHN [MASON].



The uproarious demonstration of welcome that greeted John Mason on his entrance as John Howe in *None So Blind* at the Hackett Theatre last Thursday evening, attested the tremendous popularity of this well-known actor. No American player occupies a higher artistic plane, and none is enshrined with more genuine admiration in the hearts of present-day playgoers, than Mr. Mason. He is the finished portrayer of the American gentleman, whether he wear a dress-suit or the swagger felt hat and short jacket in which he looks so jaunty in his present role. Never serious to a degree of mawkishness, he is the serious actor or the brilliant light comedian at will. At one time the logic of atavism drove him to opera, and he gave a good account of himself in that field. But of late years he has grown prodigiously in artistic stature. American audiences delight to see him in strong, virile, manly roles, which he pollishes off with that elusive essence of refined comedy that lifts them into a distinction which few other actors ever achieve under like circumstances. He is an actor of infinite variety. Age cannot wither nor custom stale him. He always holds the center of the stage because he commands it. Among a score of excellent actors he would still be singled out, in the natural order of things.

They appreciated him in London when he played the American in—was it *The Liars*? Anyway, they recognized him at once as somebody out of the ordinary. With us he endeared himself long ago. His work with Mrs. Pike will not be forgotten by this generation of playgoers, whether his role was Karisaka in *The New York Idea*, the leading male role in *Leah Kiechna*, or what else. His gentleman-gambler in *The Wishing Hour* was a wonderful performance.

Mr. Mason is one of the actors of our time who does not need to have his part "written up" to insure his pre-eminence. He possesses it in his art and his personality.

CHINESE AND JAPANESE PLAYERS.

There are actors and actors in China. The social standing of the common players is very low. They stand twelfth in the eighteen grades of caste in that land. This may be a result of their traditional vagabondage. Yet the imperial actors have the rank of officials and enjoy regular stipends.

"They have great influence," says one who knows, "and often defy even the command of the highest mandarins. At present there are about ten of them in Peking, the oldest among them being sixty-five years and the youngest thirty."

It is a curious fact that so far as is known no reason has ever been assigned for the low place to which actors and actresses are condemned in Chinese society. In Japan much the same state of affairs used to exist, but the cause has always been well known. Another interesting feature is that in both countries the drama had its origin in a kind of operatic performance with music and song.

The Chinese histrionic art has been much more conservative than the Japanese, for the former has remained always a singing representation, whereas the latter, even before it was reached by foreign influence, developed all the characteristics of the theatre as it is known among Western peoples.

TIME BRINGS CHANGES.

In central London, years ago, there were a number of large buildings used as show-rooms by carriage builders. New York remembers like buildings in this city that have given place to automobile show-rooms or been raised to give place to business houses. In London this class of buildings became bicycle warehouses and another change made them garages. Now they are becoming motion picture theatres. What next?

A REMINISCENCE.

The late Joseph Jefferson made his first appearance on the stage at the National Theatre, New York, on Sept. 30, 1837, nearly seventy-three years ago. He was aged eight, and impersonating a pirate, fought a lively sword combat with Master Titus, another young hopeful.

THE DRAMATIZED NOVEL.

The dramatized novel is not a recent form of theatrical enterprise. "Kenilworth" was made into a play in German and produced in Berlin in 1823.

★ The Matinee Girl ★

THAT always seemingly happy and intimate assemblage that greets the Belasco openings as a large coterie of friends welcome some of the most popular of their number in amateur theatricals, gave graceful welcome to Charlotte Walker's rise as a star.

There were the same elements noticeable in other openings under the Belasco dramatic roofs. The drawing-room atmosphere prevailed. There was no orchestra, and the playhouse was a soft tumult of whispered chat before the play. A low, sweet-toned bell sounded two warning notes before the curtain went up, and Miss Walker was "discovered" in a charming afternoon frock sitting on the terrace of a country house on the Hudson that a woman in the audience told the manager she "simply must have at any price for the Summer."

Miss Walker was a scene star, a lovely one, and long before the audience had slipped into its wraps and taxicabbed away it was glad that she had not executed her threat of three years ago to "leave the stage and go into an office and become a stenographer."

Miss Walker has risen to stardom through difficulties. She had at the time of the dire threat I have quoted shared the falling fortunes of seven plays—some statisticians declare there were nine—in one season. Desperately she sought David Belasco. "For God's sake, take me!" she said. Then followed the threat.

Doubtless Miss Walker is as tired of that inevitable one-syllabled word "charm" as is Ethel Barrymore, to whom it is likewise always appended. But it would be a naughty flower, indeed, that would complain because passers-by stopped to inhale its perfume, and those young women who have that, having which, as Maude Adams wistfully says in *What Every Woman Knows*, "nothing else matters," should be glad in their possession of it, even though reviewers play endlessly upon the one-stringed harp. Miss Walker's charm was again evident, shiningly evident, but it was charm plus. Plus what is not quite so evident. Training, certainly—a deepened temperament, perhaps. But whatever it was it spoke eloquently in real tears that sparkled as diamonds on her lashes three several times during the three hours of *Just a Wife*. Her voice has been restricted to a slighter gamut and the fewer notes are richer and stronger.

It was a situation nearly unique on the boards when Miss Walker, responding to the insistent patting of gloved hands, came upon the stage, dragging her reluctant author-husband after her. *Just a Wife* is an interesting study in another psychological drama, *What Matrimony Does for a Man and His Work*. Eugene Walter in one year of married life has changed from pessimist to optimist. The sunshine plays across his new drama. The old ones were illuminated by lightning flashes.

Note this new line: "No life is ever ruined!" by the man who, in his bachelor days, wrote *The Easiest Way*.

Note also that Mr. Walter in the period of his success doesn't forget his old friends. He told the *Matinee Girl* of his friendship with two ambitious boys, brothers, one of whom in those faraway times was a "bellhop." The "bellhop" has crowded offices on Broadway at which the playwright is permitted to loaf when he likes and tell stories whether he likes or not. He is the original of Maxie Stoyer, played by Bobby North. He is the playwright's old friend, Archie Selwyn, the successful play broker.

John Emerson, who is an actor in *The Watcher* company and was the stage manager of *The City*, caused a silent storm of

angry actorial glances by a speech in which he displayed colossal courage. The speech was a part of the "Appreciation of Clyde Fitch" by the Playgoers Club.

"Clyde Fitch learned from every one," he said. "I have seen him take suggestions from property men, from stage cleaners—if they were good suggestions. He was absolutely without that trait that is so common and lamentable in our profession—self-conceit. I really believe it is that quality that places some actors who have been high in their profession on the down grade. The lack of it is sending some up. I wish something of this sort could be hung up in the dressing room of every actor in this



Charlotte Walker.

country." They might use this for the purpose. John Emerson, beware!

Just as every actress returning from the other side brings with her an oral invitation to come back and play Shakespearean roles with Sir Herbert Beerbohm Tree, so every actress tells her friend that Madame X. was written to be played by that friend. But why not by Dorothy Donnelly?

One of the players who saw the drama at a professional matinee in Chicago wrote me: "Fancy a play and a portrayal so strong that Theodore Roberts and Maclyn Arbuckle and other chaps of their physical and dramatic size actually shed tears, and some of them sobbed aloud. I saw and heard them."

Madame X. is remindful of Israel because in it a sinning mother is placed on the pillory of torture by her own son. But it possesses one novelty, essentially European: It has an "ether fiend."

Elsie Janis arrived in a white linen suit, white Leghorn hat, against a magenta background, and with a framework of white edged by marine blue. No, no disaster has overtaken Miss Janis. I refer to the Elsie Janis calendar for 1910.

Laura Nelson Hall's "Big Boy Billy," who, as I predicted, has become a theatrical institution, like "May Irwin's boys," rounded out his sixteenth year on a recent Sunday. He made that occasion the opportunity for a declaration of personal independence.

"Now, mamma," he asserted, "I'm of age and the head of this house."

"As if a man could ever be such an unmilitated fool!" was the comment of a Columbia College professor whose young

wife had lured him to a matinee of *The Lottery Man*.

But there was such a man. Among the curious relics of one of the saffron-shaded journals is a letter from a young German who gravely offered himself for sale to the highest matrimonial bidder, without regard to creed, age or nationality, or previous condition of marital servitude. He asked only, as Cyril Scott asked in the play at the Bijou, that the color line be observed.

Louise Galloway, the little mother of *The Lottery Man*, is following the physical culture summing by Ethel Barrymore. "Never mind gymnastics. To keep young and beautiful rest in bed." Miss Galloway is giving to her women friends a series of Du Barry receptions. "It has become my habit to place a half circle of chairs around my bed before retiring," she says.

Isadora Duncan who, though but four years old, follows the family's barefoot propensities, spread consternation and caused piercing howls at a children's party last week. The small boy arrived in blanketed dignity and looked in silence and with calm scorn at the beruffled lassies and velvet knickerbockered lads about him. It was only when he was asked to show what the policeman had done at the station the day he was taken in charge by the Gerry Society because of those bare feet and ankles that his quiet yielded to an intense activity.

The 4-year-old Sandow grasped a small maiden in pink silk frock about the neck with his steel-like fingers, and only her shrieks saved that dimpled neck from a permanent crack. The calm-eyed youngster then seized a sturdy boy in purple velvet and tried to lacerate his biceps. How! No. 2. Startled but not dismayed, the child in blanket showed his hostess the next move of the police. He smote her solar plexus muscle with a blow that sent her to the floor.

His father, assisting the bewildered lady to her feet, said: "Marco has seen me illustrate my lectures. He wants to illustrate his."

Fancy an actress being anxious to go on the road! Of course it is one end of the arc of experience. At the other end stands a scintillant woman player who said: "No, I'm tired of the road. I would rather starve than go back to it." This young woman had the courage of her antipathy for the dim one-night-stand-dotted land, for she left the stage, returning to it only when a generous number of weeks in New York were guaranteed. Jane Grey, of the *Is Matrimony a Failure?* company, is the unique young person who longs for the adventures of the road. She packed her trunk a week before it was necessary and has marked with a red lead pencil on an atlas the towns she is to visit and which she has never seen.

My amazement at this new view of the traduced region must have been written large in my face, for she apologized for her enthusiasm.

"You know I have always been in stock," she said. She might have added, "And I am young."

Oscar Hammerstein has formed the dime habit, on which we thought David Belasco had a copyright. Lina Cavalieri having rehearsed *Herodias* to his satisfaction, found a shining new ten-cent piece in her hand after the impresario had grasped it.

Coffee and toast for breakfast; two chops, a green salad and stewed fruit and two cups of tea for midday dinner; a sandwich and fruit for evening dinner; before retiring three apples.

No, dear reader, this is not a menu for a day of penance. It is the daily diet by which Isabel Irving, appalled by an increasing weight, reduced that weight sixteen pounds in six weeks.

A soubrette starring in a domestic drama entitled *Matrimony* cast a reflective backward eye upon her stage career. "There'd be mighty few marriages in the profession if it weren't for the one-night stands and Sundays," she said. **THE MATINEE GIRL.**

DONALD BRIAN TO STAR.

Donald Brian, of Merry Widow fame and now of *The Dollar Princess*, is to star under the management of Charles Frohman. Mr. Brian will stay with *The Dollar Princess* company for another year, after which he will be seen in a new musical comedy and then in a legitimate comedy by Augustus Thomas. He has signed a five years' contract with Mr. Frohman.

THE PRODUCTION OF ELEKTRA.

The consensus of critical opinion allots a high rank to Richard Strauss' latest opera, *Elektra*, as sung by the Manhattan Opera company at Mr. Hammerstein's opera house on Tuesday night, Feb. 1. This is the musical treatment of Von Hofmannsthal's dramatic version of the ancient Greek tragedy, and its first production on American soil excited as much curiosity as that of *Salome* at the hands of the late Heinrich Conried at the Metropolitan Opera House two years before. It was heralded the next day as a complete musical triumph for the composer as well as for Madame Marietta Masarin, the French prima donna, who first sang *Salome* in her native tongue and who was intrusted with the role of *Elektra*.

So great was the curiosity inspired by the European reports of this work that the first-night audience, required to pay double prices for seats, and including the leaders of New York society, put \$19,000 into the strong-box of the Manhattan. Against this figure an expense of \$15,000 for rehearsals alone, besides the salaries of the artists and the usual running expenses of the great opera house.

It is said that Madame Masarin has in the title-role more music to sing than the roles of *Brünnhilde* in *Sigfried* and *Götterdämmerung* together, and such was the physical strain on the prima donna that at her fifth recall after the last curtain fell on the first performance she swooned away on the stage and created a sensation in the audience, which waited ten minutes more for the assurance, promptly announced, that she had recovered and experienced no ill effects from her attack. This episode is attributed to ten weeks of strenuous rehearsal, with a full rehearsal each on Sunday and Monday preceding the premiere. The next day the prima donna declared blithely that she was ready to sing the role over again that night.

Jeanne Gertrude-Benche meanwhile has followed the example of Madame Schumann-Heink—the original *Klytemnestra*—in resigning the contralto role permanently, as too trying on her vocal organs, and Madame Doria took her place in the company in the Philadelphia production of *Elektra* on Saturday evening.

The opera created a tremendous furor, surpassing in musical eccentricity the taxing score of the composer's *Salome* and being regarded by critics the last word in modern music. The reviews of the work were in the main marked by enthusiastic expressions touching the crowning grandeur of the composition, which is full of disconnected, discordant notes and an ever-changing key, imposing the greatest difficulties upon singers and instruments alike. The great orchestra on this occasion was augmented by forty musicians from the Philadelphia Orchestra and was put to the severest test. The musical conductor was Delafuente, and the music-drama was staged by Colini. For ten weeks the artists were rehearsed at the piano by Charlier.

JULIA MARLOWE.

The first page of *The Mission* this week displays a remarkably fine portrait of Julia Marlowe, whose conscientious artistic work in the standard drama has given her a conspicuous place, not only on the American stage, but in the theatres of London. Miss Marlowe is the foremost American actress in poetic roles and in roles wherein she has opportunity for the display of her refined vein of comedy; she has, moreover, given a good account of herself in plays of tragic import, and the full scope of her comprehensive genius was admirably shown in *The Goddess of Reason*, the blank verse tragedy by Mary Johnson, in which she appeared last season at Daly's. Her spirited portrayal of Cleopatra in the early season production of *Antony and Cleopatra* at the New Theatre is fresh in the memories of many thoughtful playgoers.

The stage is fortunate in the possession of an artist of Miss Marlowe's genius, range of dramatic creativeness and delightful personality. She has rarely departed from the highest standard of excellence in the choice of her roles, and looking back over her brilliant career few living actresses can boast of a more distinguished gallery of impersonations than hers, including as it does Juliet, Ophelia, Beatrice, Cleopatra, Katharine, Viola, Portia, Mary Tudor, Hauthausen, Lady Tensie, Parthenia and Jeanne D'Arc. American playgoers are indebted to her for keeping up a high standard of dramatic taste and appealing only to their finest sensibilities in the selection of her material for their entertainment.

MRS. FISKE RESUMES HER TOUR.

After a brief rest in New York, during which she recuperated from the slight indisposition which caused the temporary suspension of her season, Mrs. Fiske resumed her tour in *Salvation Nell* last Thursday night at the Academy of Music, Reading, Pa. During the coming month Mrs. Fiske will play engagements in the cities which were canceled on account of her illness. She will next appear in Greater New York at the Broadway Theatre, Brooklyn, where she will be seen in *Salvation Nell* during the week beginning Monday, Feb. 14.

MINISTERS' MATINEE.

About two hundred clergymen attended the ministers' matinee of *The Watcher* at the Comedy Theatre Thursday afternoon. After the performance Cora Maynard, author of the play, held a reception on the stage. Many actors, among whom were Forbes-Robertson, Maxine Elliott, Walter Hampden, Cyril Scott, and Mabel Barrison, were present.

THE STAGE IN LONDON

Theatricals Affected by the General Election—Captain Kidd Scores—Dame Nature's Adulterous Intrigues Fail to Please—Lady Constance Dances—Gawain's Gossip.

(Special Correspondence of The Mirror.)

LONDON, Jan. 28.—As you have been informed, cablegrammatically and otherwise, these British Isles of ours have been for some weeks in the throes of a general election, which, thank heaven, is now fast



Seymour Hicks.

drawing to its close. These election throes have thrown all theatrical and most variety business out of gear. Mem: "Threes" and "throns"—that will show you what a state we have been in all on account of this political warfare—the wildest I have known since the Great Reform League struggle of my boyhood and long before I donned the shining armor in which I now go about Gawainly to perform my electoral duties.

But a truce to all this political prolegomena. What I meant to say was that this rumpus and voting played such havoc with the show business, causing hundreds of thousands of citizens to get their amusement free gratis and for nothing, out of doors, that of late I found it again necessary to abstain from the pleasure and the privilege of addressing Mission readers solely on account of lack of playhouse matter and the plenitude of political murmurs and maledictions.

During the last few days, however, with the polishing off of this or that parliamentary seat, the theatrical managers have begun to bob up with new play productions. We have just had two of these at the West End. I will take them in their order.

The first was Captain Kidd, a musical play which had been adapted by Seymour Hicks from your Richard Harding Davis' clever comedy. The Dictator, the play in which your William Collier made such a striking histrionic success in this city a few years ago. Those of us who know good acting when we see it have been anxious for Citizen Collier to revisit the glimmers of the London footlights.

Seymour Hicks has done the adapting cleverly, and with the aid of Adrian Ross as lyricist and of Leslie Stuart as composer, Captain Kidd already promises to "take the town," as the old stage players used to say. Leslie Stuart is once again at his melodious best. It is of course not necessary that I should here recount the story of a play so well known to American playgoers as that of The Dictator. To do so would be to emulate that painting of the lily, against which William of Stratford-on-Avon has so wisely warned us.

No, as regards Captain Kidd, it is sufficient to inform you that the piece is mounted with abundant magnificence of South American-cum-Spanish color, and that the acting is excellent all round. Seymour Hicks dashes Seymourily and Hicksianly through Collier's character, which of course is now plus many songs and dances. Seymour's sweet wife, Editha Terriss, as the maiden missionary, Lucy Sheridan, looks more beautiful and acts more charmingly

than ever. Hilda Guiver is handsome and spirited, likewise vocally excellent as the jealous senorita, Juanita Arguilla. Hugh E. Wright (a new find from the Pier artists and the Pierrot troupes) proves a valuable low comedian as the so-called Captain Kidd's nervous valet; John Clulow gives a strong performance of Colonel T. Brown, the U. S. Consul; Fred Lewis is droll as a secret service detective; Evelyn Beerbohm (nephew of Sir Herbert Tree) is Al as the wireless telegraph operator, and Ivy St. Heller (another new find) proved to be not only a clever low comedian of the Louis Freeman type, but also a vocalist with an operatic voice and a Tetrazzini-like top note. In sum (as Bard Browning was so fond of saying) Manager Frank Curson is to be heartily congratulated on the result of this costly production of his, which, I forgot to say, is at Wyndham's Theatre, in the Charing Cross Road.

Mem.: The recent Charles Hawtrey success, The Little Damozel, had to be shifted to Curson's other theatre, the Prince of Wales, in order to make room for Captain Kidd. Hawtrey and company, however, must be shifted again soon to make room for the next new Prince of Wales musical play, namely, The Balkan Princess, with Isabel Jay and Bertram Wallis in the principal parts.

But to resume the recent new play theme: Know, then, that the second new production indicated in my preface was Dame Nature, adapted by Frederick Fenn from Henri Batallie's successful French play, La Femme Nue, and produced by Gilbert Porteus, by arrangement with Arthur Bourchier, at the Garrick.

Considerable interest was manifested in this production on account of the fact that the heroine, an artist's model named Lolette, was to be played by Ethel Irving (Mrs. Gilbert Porteus) who, since her early musical play days at Daly's a few years ago, has come right to the front, scoring in comedy, old and new, in light humor and in intense pathos. She set the seal of her success by her beautiful impersonation of the name part in Somerset Maugham's Lady Frederick, which she played at five consecutive theatres.

As Ethel Irving tells me that she contemplates coming to act in your States in due course, I may add to the above description of her work that she is the daughter of Joseph Henry Irving, who, although he died at the age of thirty when Baby Ethel was but one month old, had already become one of the finest actors of low comedy and intense villainous or pathetic character parts that I have ever seen. One of his most memorable impersonations was his Uriah Heep, which he played to George Fawcett Rowe's Micawber, the only fine performance Rowe ever gave in London.

My beloved friend, Sir Henry Irving, often spoke to me of Joseph Henry Irving, comparing notes with me as to what a splendid actor J. H. I. was. "And besides" (Sir Henry would add jocularly), "he was born Irving and I wasn't."

But I digress. Let us on to consider Dame Nature! Well, then, to say sooth, although the play has been brilliantly adapted by the said Fenn, yet it did not "pan" out as a great play. And certainly it is not too pleasant a play. No, it is too full of the French *fous message* and of adulterous or would-be-adulterous intrigues to be palatable to the general English playgoer. The G. E. P., although many of the new and so-called advanced school of playmakers and play noticers sneer at him for it, has still a healthy prejudice in favor of healthy plays and clean entertainment.

All I need say further as to the story of Dame Nature (see La Femme Nue) is that the heroine, Lolette, a model who has been posing for a certain artist for the picture indicated in the title, after "keeping house" (as Mrs. Tanqueray No. 2 says) for that artist, is eventually married by him by way of celebrating his winning of the Paris Salon medal. Soon after the marriage, however, the artist, now wealthy and worshipped, starts an amour (O! Oes Amours!) with a still more wealthy young princess, who has bought herself an old princely husband. Anon the prince, princess and the howling cad of an artist start

bargaining with each other, the prince offering to divorce and hand over his beautiful but highly immoral princess for a good round sum. All this bickering and bargaining plus the callous treatment of her artist husband causes the poor, fond, faithful Lolette to have many a burst of heart-rending anguish, culminating in her attempt to commit suicide, her recovery, and, what do you think? her elopement with a former artist lover pending the bargained-for divorce proceedings.

There, that is not a particularly wholesome play, is it? And yet if Adapter Fenn—cleverly as he has done his work—had departed more from the even more brutal French original, it might have come out far more wholesome, or certainly less nasty.

No; all that I can say in favor of this "problem" play is that it affords Ethel Irving several fine chances to display her remarkable artistic gifts and her really wonderful power of pathos. She made a great hit and was called many times after each act.

As for the other parts—all difficult and mostly thankless—they were enacted, generally with artistic effect, by Frank Cooper as the former artist lover, Ernest Leicester as the end of a husband, J. D. Beveridge as an old artist, Agnes Hewitt (wife of Pelican Boyd) as that artist's wife, and Norman Forbes as the cunning old prince. Nancy Price, as the gorgeously-garbed princess, played earnestly enough, but was "not in the picture."

The greatest of the recent events from a "high society" point of view was the dancing debut of Lady Constance Stewart-Richardson at the Palace Theatre of Varieties. She looked statuesque and handsome, and she got through very well for an amateur, so to speak. I must say that as I sat in my stall I felt rather sorry that her ladyship had to stand being peered at by a big army of opera-glass baldheads and ditto dudes. Just as I have seen them thus gazing and gleaning over the physical charms of Maud Allan, La Milo and others who affect scanty drapery for stage use. Still, Lady Constance was out asking for this sort of thing, wasn't she? Anyhow, she might well imagine that she would have to stand the fire of those binocular baldheads.

Speaking of the Palace, there is trouble on between Manager Alfred Butt and Critic William Archer because the latter attacked the former's Palace programme and patrons. Butt did not call Archer "a blob of acum," as Laurence Irving did the Birmingham-born-critic, Cohen, pen named Alan Dale. No, A. B. has just served W. A. with a writ for alleged libel. I am sorry, for as the old poem says,

"Full many a shaft at random sent,
Finds mark the Archer little meant."

Among the new plays looming ahead are two by your C. M. S. McLeilan, named The Strong People, to be produced by Lewis Waller at the Lyric a week or two hence, and Marriage à la Mode, a musical play, with the score by Ivan Caryll, to be produced at a theatre yet to be fixed. Probably the very next new play will be Justin Huntley McCarthy's Irish drama, The O'Flynn, to be produced at His Majesty's next Monday. "Nons Verrona," quoth Le Sleur.

A NOTABLE RECRUIT TO VAUDEVILLE.

Madame Rachel Laya, one of Mr. Hammerstein's most brilliant French prima donnas, has followed the example of Madame Sarah Bernhardt and accepted a tempting offer to go into vaudeville. She sang La Fille de Madame Angot at the Manhattan earlier in the season, and has been singing Mimi in La Bohème, the title role of Mignon, and other lyrical parts with the Hammerstein French Opera company, which recently completed a long season in Montreal. The French company has been disbanded and Madame Laya was about to return to Paris, but has been induced to prolong her American visit by accepting an engagement over the Keith and Proctor circuit. Many lovers of light opera retain a pleasant recollection of her brilliant appearance at the head of a French opera comique company, which Mr. Hammerstein tried to popularize a few years ago at the Victoria Theatre, now Hammerstein's Theatre of Varieties.

ANOTHER YOUNG AMERICAN ARTIST.

Agnes Quinn, a young native of Chicago, reared in Tacoma, Wash., after a long study and the many trials that beset the aspirant, has signed a contract with the National Italian Grand Opera company to sing in Italy, beginning in Turin in May next. In memory of an uncle who forwarded her musical ambition she will be known on the stage as Agnes Berry Morrison. She is said to have everything to make an artist—personality, grace, dramatic temperament, mentality and a voice of unusual appeal.

AGAINST TICKET SPECULATORS

AN INTERESTING HEARING BEFORE THE NEW YORK BOARD OF ALDERMEN.

It Shows the Existence of an Association with a Membership of 280 Speculators and Counsel to Defend Its Rights—Citizens Complain and Demand Relief from What is Designated as a Growing Evil—Charges of Lack of Sincerity on All Sides.

The New York Board of Aldermen conducted an eventful hearing on the question of theatrical ticket speculating at a session held last Thursday, Feb. 3, but adjourned until next Thursday without arriving at any conclusion.

The hearing developed some interesting incidents which throw light upon the scope and character of the industry which has been so extensively complained of as a public nuisance. Charges were made on all sides of the controversy, and even the Board of Aldermen came in for its share of blame for the continued existence of the evil. The charge is made that this evil has increased a hundredfold since Judge Mulqueen a year ago decided in a case that ticket speculation is within the existing law, and it was shown that the practice is so general and obviously profitable that there exists a regularly organized Theatre Ticket Speculators' Association which has regularly employed counsel to defend its vested rights. It was shown that this association has a membership of 280 persons profiting by the prices charged the public for seats at theatres in excess of the regular prices.

The hearing was on four bills, of which that introduced by J. Schloss abolishes ticket speculating outright, while that of Alderman Frank L. Dowling requires every speculator to pay a yearly forfeitable license of \$500, directs him to keep at a distance of ten feet from the entrance of a playhouse, and in addition compels him to file a bond of \$2,000.

Among those present at the hearing were Charles Burnham, president of the Theatrical Managers' Association, and representatives of several theatre managements; George A. Duncan, president of the Theatrical Ticket Speculators' Association, and a number of private individuals who had complaints to lay before the board.

C. F. Guyon, a merchant, declared that he had grown tired of being insulted by sidewalk speculators. He charged that sixty speculators were gathered in front of eleven theatres the night before, and ten policemen unsuccessfully trying to keep order. He suggested that if the managers desired the hotel agencies to sell their tickets they should pay them a commission and not split with them the extra money they make the public pay.

Michael J. Moran, a lawyer of 371 Broadway, had strong language for the speculators.

"I believe in licensing any legitimate occupation," he said, "but this business is an extortion. When I asked the epina-lili person in the box office once for a ticket he informed me that he had none to sell. The vultures outside, however, had plenty. Our women should be protected from insults. We can get along without the speculators and without being blackjacked into buying our theatre tickets."

Mr. Duncan, speaking for the speculators, deplored the ruling annulling last year's ordinance, as it had filled the ranks of the speculators with riff-raff and unscrupulous persons. He favored a high license fee, which was contested by others on the ground that it tended to throw the monopoly of the business into the hands of the few, who would then proceed to sandbag the public for any amount they chose to add to the regular price.

As the representative of several clients, Norman Johnson said: "The hotel men are not speculators, and they take no chances. The men on the sidewalk do, and I take off my hat to them on that score. But that is not the question. The question is whether these men who block the sidewalk serve any public good. To call it a business is a parody on the word business. If you decide that these men are a benefit and should exist, please provide that the license shall not be so high as to come out of the pockets of the public, and further provide they shall not charge above a decent agent's commission. We frequently have to pay from 25 to 75 per cent. commission. That is wrong."

A speculator named Beebe declared that there is a combination of five men who have a monopoly of the big Broadway successes. They generally pay \$2.75 for the seats of the first five rows. There have been some cases where the manager of the house auctioned off the seats, permitting some of the combination to bid on them.

Before the hearing was held over Charles Burnham, president of the Theatrical Managers' Association, representing the theatrical managers, left the chamber, avowing that the Aldermen were not sincere and that the Schloss ordinance stood no chance of being put through.

The Dowling recommendation, which is thought to have a show of passing, provides for the payment of a license fee of \$500 for the first year and \$250 for each succeeding year and for the filing of a bond of \$2,000. A badge must be worn by the speculator and he must not stand within ten feet of an entrance to a theatre.

THE PLAYS OF THE WEEK

To be reviewed next week:

THE YANKEE GIRL.....Herald Square
A MAN'S WORLD.....Comedy
ROMEO AND JULIET.....Academy of Music
WHERE THERE'S A WILL.....Weber's

Belasco—Just a Wife.

An American play in four acts, by Eugene Walter. Produced Feb. 1. (David Belasco, manager.)

John Emerson.....Edmund Bruce
Bobby Ashley.....Ernest Glendinning
Macey Steiner.....Bobby North
Wellesley.....Frederick Burton
Mary Ashley Emerson.....Charlotte Walker
Eleanor Lathrop.....Amelia Gardner

In his latest play Mr. Walter takes the attitude of a discurative philosopher on the unhappiness of marriage. Just a Wife is the answer to is Matrimony a Failure?—which completed its run at the same playhouse on Saturday. The problem is the old one of a marriage of convenience. We have these marriages in the United States as well as they have them in Europe. Mr. Walter portrays in Mary Ashley Emerson a woman married to a man of affairs, the president of a transcontinental railway, who maintains her in luxury and comfort in a splendid house on Long Island Sound, but extends his acquaintance with her hardly beyond the limits of formal politeness at long-recurring intervals of separation. In the life of John Emerson the rule of the relation of wife and mistress is reversed. He regards Eleanor Lathrop, whose acquaintance he formed when he was an insignificant clerk, as the woman who inspired, encouraged and sustained him in his struggles upward toward the commanding position he now occupies in the world of finance. He married Mary Ashley, a poor Southern girl, merely to cloak his relations with Eleanor, and she herself entered this loveless marriage merely to escape the drudgery and humiliation of an impoverished Southern home.

Into this household, during Emerson's unexpected visit to his wife's isolated home, suddenly comes Eleanor, the man's mistress, impelled by an insane jealousy—and finds herself face to face with the neglected wife. Instead of being ordered from the house, Mary receives her with cold politeness and assigns her to a room until the next train may take her back to town. The man and his mistress are humiliated. There are three impressive scenes—one between Eleanor and Emerson, in which he upbraids her for her madness and the woman hotly retorts by casting in his face what she has done for him; a second, between Mary and Eleanor, in which the wife with dignified reserve points out to her rival that her reign has come to an end because her physical attractions have begun to decay and the sex-magic in her no longer exercises its spell over Emerson; and a third scene, between husband and wife, in which Mary expounds her philosophy of the relation of sex and incidentally scores a strong point for the suffragette movement while at the same time reviewing her six years of isolation as Emerson's wife in a speech free from reproach as well as free of all wifely tenderness.

By her tact in the exercise of heroic self-restraint she wins a complete victory over her husband as well as over his mistress. She has opened the eyes of both to the bitter truth of their incompatible relationship. The woman's fading beauty has lost its power to charm the man she has ruled. In the selfishness of the successful realization of his own dreams of power he is ready to cast aside "the ladder by which he did ascend," and justifies it by a cold analysis of the right of those who succeed to remove the obstacles which presumptuous friendship places in their way. The wife alone sees with a clear vision the justice and injustice on both sides. She alone has a word of encouragement to bestow on the defeated mistress as she is about to depart on her hopeless journey. It is this remarkable wife who bids her draw consolation from the fact that she helped to build a great railway across the desert that brought happiness to thousands of hearts.

The playwright is consistent enough not to let husband and wife fall into each other's arms with the departure of Eleanor. In effect she says as he, too, is going, and in going humbly lays his confession at her feet that he longs to be her husband in all that the name implies: "Come to me, John, when you have time to be something more than a man of business cares and responsibilities and can meet me with love in your heart. I won't say that I shall be waiting for you, but your chance will be as good as any other man's."

The story of the play is evolved directly from the characters, and the situations are created by strong contrasts of contending motives. Mary Emerson is a masterful creation and stands out in strong relief against the five others in the cast, who become mere convenient puppets controlled by visible wires. The most artificial of these characters is Macey Steiner, an aggressive young Hebrew, ex-bellboy, son of a pawnbroker, but loyal friend of Mary's brother Bobby. Macey is portrayed as the youth who is to set all things right in the household, but in reality his share in the house-cleaning is infinitesimal and the playwright has missed the mark which he designed to hit with this intruder. The part was played by Bobby North with a full accentuation of the qualities of a typical Butinsky and provided

the humorous shading of the domestic tragedy, to the evident enjoyment of a considerable portion of the audience. John Emerson is little more than the equator between the two poles—Mary at one and Eleanor at the other. Mr. Bruce was selected for this role, and he played it with that peculiar hardness of tone that is identified with his Ready-Money Ryder in The Lion and the Mouse. A remarkably intelligent performance was given by Amelia Gardner as Emerson's mistress. Her splendid acting made the role at once sympathetic and dramatically effective. Ernest Glendinning made Bobby Ashley, the wife's young brother, a strong part by his spirited denouncement of the love and loyalty which characterize his espousal of his sister's cause in his quarrel with Emerson immediately on the arrival of Eleanor. Frederick Burton scored in the minor role of the secretary to Emerson.

Charlotte Walker gave an example of her adaptability and range of characterization rather than of any overmastering power as the exponent of the wife. One is compelled to admire her admirable dignity, her bright personality and her skill of sinking her identity in the moods of her role. She negotiated every situation with credit to her artistic instinct, and the pregnant lines which she has to speak were delivered with a gravity and a seriousness of demeanor that did her honor. But she is essentially a comedienne, and unwittingly you find yourself expecting a smile when you get a frown. It is amazing how well she has trained herself to depict a character set amid such melancholy environments, yet one can never entirely escape the impression that her own spontaneity of spirit, her own smiling individuality and bright initiative have been suppressed in the interest of a creation which only devoted study enabled her to master. She deserved the warm enthusiasm which her work inspired, for she was giving a fine example of her artistic versatility.

As for the play, to sum it all up in a few words—it deals with a concrete example instead of a general principle of life, such as the author has dealt with in Paid in Full and The Eastest Way. It holds the audience in a state of suspense from first to last, and it sets character against character in the strongest possible arrangement. If Mr. Walter has not succeeded in making his play as sensational as its two specific forerunners, he has excelled his previous work in literary quality and in the creation of a type of woman whose simple humanity appeals to all—the highest type of the intelligently good woman, as sturdy of character and pure as his Laura Murdock is weak and contemptible. There are speeches in the play which for clearness, force and vibrant truth are literary inspirations. They display in pleasant contrast the more refined side of the author of The Eastest Way. The same directness is here, the same force, the same masculinity. It lacks the sensationalism of the brother and the photographic realism of life in cheap flats and hall bedrooms; but it possesses a literary dignity which none of his other plays can lay claim to.

New Amsterdam—Madame X.

Drama in a prologue and three acts, by Alexandre Bisson; adapted by John N. Raphael. American version edited by William Henry Wright. Produced Feb. 2. (Henry W. Savage, manager.)

Rose.....Christine Blessing
Dr. Cheneau.....L. Rogers Lytton
Louis Floriot.....Robert Drouet
Jacqueline.....Dorothy Donnelly
Noel.....Robert Paton Gibbs
Laroque.....Malcolm MacLure
Victor.....Harry O. Bradley
Perissard.....W. H. Denny
Marie.....Charles E. Verner
Helene.....Deloise Doyle
Helene.....Cecil Kern
Clerk of Court.....William Elliott
President of Court.....Frank Wright
Fontaine.....Charles O. Brandt
Valmorin.....H. S. Higgins
An Usher of the Assize Court.....John McKee

Foreman of the Jury.....Walter F. Tuley
Madame X, a French melodrama which attracted a great deal of attention at the Porte St. Martin Theatre, Paris, a year ago, is redeemed from the reproach of a tawdry melodramatic entanglement of three lives in a network of criminal circumstances by a theatrical but thoroughly absorbing situation in the last act, in which a woman accused of murder is defended by her own son, whom she had to surrender in infancy to the father because of her infidelity, and between whom, at the beginning of the act, there is no knowledge of the kinship.

The woman, young and attractive in the prologue, is now a miserable creature, reduced by dissipation and vice to shadowy haggardness and manifesting only a listless interest in her trial until her dull eyes alight on the face of her husband, himself a great legal light, who is present at the hearing to watch his son, now twenty-four years old, conduct his first case. The wretched woman starts from her seat, bends forward over the railing and directs a whispered inquiry to her young counsel:

"Who is that man there on the judges' tribunal?"

That is M. Floriot, president of the court. That is the one man whom she has loved—he is the man who turned her into the street when she begged him for forgiveness, and asked only the boon of gazing on her ailing child. A look of wild hatred steals into her eyes, then she relapses into her former state of apathetic

indifference, refusing to affirm or deny the questions put to her by the Court.

The proof that she killed Laroque, her paramour, is conclusive. The only illuminating evidence is furnished by the gentleman who arrested her. He avers that the woman—the mysterious Madame X—declared she had shot Laroque to prevent him from injuring some one she dearly loved.

The prosecutor sums up the case. Incidentally he mentions the name of his young colleague, M. Floriot, counsel for the defense, and is immediately suppressed. The outcry came from the wretched prisoner, whose eyes are now devastatingly fixed on the face of the young attorney. She touches his hand, and something vibrates through his whole frame. He starts his defense with tears in his eyes and a voice. For a short time he cannot gather the thread of his argument. At last he launches into an eloquent defense that moves every one in the courtroom. She refuses to talk, but he argues she may be shielding some one. Perhaps she would rather suffer the penalty of her crime without speaking than by attempting a defense that would compromise the one in the background whom she loves. It might be a child, grown up in ignorance of his mother's condition. In vain he has appealed to her to explain her motive. But the jury must be convinced that the prisoner is a suffering woman, and that some sublime motive impelled her to refuse to speak in her own defense.

All this time the miserable creature sits on the bench of the accused with eyes fastened on her defender. At last she consents to make a statement. Only a few words. She was turned out of her home by her husband and cast into the street without being permitted to see her child, lying at death's door. It is the story of the prologue, twenty years before. It was to shield the child, her son—who has not known her since his babyhood—to shield him from injustice and wrong that she killed Laroque.

By this time Floriot, stationed behind the judges as an observer—for under the law a judge cannot preside at a trial in which his son is a prisoner—has recognized the prisoner. Let it be said in justice to him that he has long repented of his harshness and made every endeavor to discover the whereabouts of his traitor wife, Jacqueline; and the agony which the recognition gives him is deeply mirrored in his face. But the case is in the hands of the jury, and the jury retires.

There is a lull in the proceedings. Presently the jury files into the courtroom again. It is ready to render its verdict. The verdict is for acquittal.

The wretched Jacqueline swoons away, and is carried in a chair from the bench. Slowly she revives under the ministrations of Floriot's old family physician. When she opens her eyes she falls upon her son. His father has ordered the truth to be told. The mother believed dead is Madame X. The poor woman is dying, but in her last moments she is permitted to fold her son to her breast, as he kneels tearfully at her feet and covers her face with kisses. He runs out to bring the stricken father, already her head has sunk forward upon her breast. It is too late for a reconciliation. She is dead.

This is the story of the affecting last act, that played as was the role of Madame X by Dorothy Donnelly with exquisite restraint and tenderness, with unqualified ability in expressive pantomime and discreet development of all the pathos of the scene—and effectively played as was the son by William Elliott—left not a dry eye in the vast audience that witnessed the premiere of M. Bisson's lachrymose melodrama. All the tearful pathos that made East Lynne a drama of sweet melancholy vibrating through the soul is here re-enacted, to exercise the same potent interest on a cosmopolitan audience of A. D. 1910. Miss Donnelly's work in this drama must be enrolled among the most meritorious achievements, not only of this but of a number of seasons. She worked up into a strong scene her appeal for forgiveness in the prologue, and marked with artistic discrimination the transition from the attractive youthful person of the betrayed Jacqueline of the prologue to the abject-drinking, haggard, wretched creature who enters the shabby room of the Bordeaux inn as the companion of Laroque, the unscrupulous adventurer, after a lapse of twenty years. Her hair cut short marks the ex-convict, who has spent a term in a South American prison and now but arrives back in her native France. The pallid face and drawn lines of her features and her tawdry apparel indicate the victim of drugs and cigarettes. She kills Laroque because he proposes to recover by blackmail her dowry of 125,000 francs which she brought Floriot and which is to go to her son. In confederacy with two scoundrels, Laroque has purposed to use her present condition to extort the money from her husband and thus rob her child. In the execution of this plan she shoots him dead.

But the real test of the actress' power came in the last act. Here Miss Donnelly displayed all the strength of her art in picturing the suppressed emotions which the moving scenes in the court-room stirred within her—the recognition of her husband and then of her son, and the silence imposed upon her by the exigency of the situation and restraining her from revealing herself to the one being she loves.

Seated on an elevated platform facing the audience, she is the focus of interest and must enact with mimetic eloquence every passing impression of her mind. It was a test worthy of a great actress, and with perfect mastery of every detail Miss Donnelly acquitted herself of the ordeal. When the last curtain fell there was such an outburst from the audience as is seldom bestowed on a popular favorite.

Mr. Elliott shared in the triumph. He was earnest, ardent and brilliant in the role

of Raymond Floriot, and his emotional scenes were interpreted with rare delicacy and with power to sway all hearts.

Other roles were well played, too—notably that of Laroque by Malcolm Williams; that of Perissard, the blackmailier, by W. H. Denny; Merivel, his silent partner, by Charles E. Verner; the porter of the inn, by Harry C. Bradley; and the part of Helene, Raymond Floriot's betrothed, by Cecil Kern, as well as that of Marie, the chambermaid at the inn. Mr. Drouet, who played the husband, was excellent, but the role would have gained something from a pronounced French make-up, since Floriot's actions and general character are essentially denotative of the Gallic temperament, and Mr. Drouet's distinctly Anglo-Saxon type of face contradicts it. After the scene in the prologue with Jacqueline he expresses the tenderness of the stricken man with impressive gentleness. Floriot's friend Noel was well represented by Robert Paton Gibbs.

Hackett—None So Blind.

Play in four acts by Ernest Poole. Produced Feb. 3. (Harrison Gray Fiske and Lee Shubert, managers.)

John Howe.....John Mason
Anne Howe.....Mabel Rootstock
Betty Howe.....Ivy Freeman
Billy Locklin.....Thomas P. Jackson
Richard Howland.....Thomas MacLure
Frank Knowlton.....Walter Hale

Mr. Poole discusses an interesting theme in his drama and has provided Mr. Mason with a role of strong, manly attributes, which revealed that finished and admirable actor in his most artistic moods. Mr. Poole typifies in his bridge-builder the practical, every-day man of action as he is popularly understood—single-minded, purposeful, skilled in his profession and unimaginative, a wholesome sort of man, who appeals to one's interest by his rugged honesty and sterling character.

John Howe, a builder of bridges in the Rocky Mountains, is stricken blind while superintending the construction of a steel bridge over a chasm 1,000 feet deep. He has been blind for nine months, when he goes to New York, nominally to consult a famous engineer, leaving behind him his young wife, Anne; his assistant engineer, Billy Locklin, his sister Betty and Frank Knowlton, an Eastern literary man. In point of fact, John Howe has gone east to undergo an operation for the recovery of his sight and returns with his vision completely restored.

Regard by his assistant to pretend blindness for a while and to keep a secret watch around him, Howe soon obtains unmistakable evidence that his wife, whom he loves devotedly, and who has been a faithful assistant to him in his blindness, has fallen completely under the influence of Frank Knowlton. This disciple of the muse has inspired her with literary ambition and has helped her secretly to write a book which has been submitted to a New York publisher. Knowlton has not only inspired Anne with literary ambition, but has eventually persuaded her that her husband does not understand her and has imposed unnatural sacrifices upon her to further his ambition.

All save the faithful assistant engineer believe Howe blind, and surround him with an atmosphere of hypocrisy, which embitters the hitherto fruitful engineer. He perceives the treachery of affairs with his lowered vision, and finally resolves to end it all by sacrificing his happiness on the altar of expediency. Without disclosing his discovery, he urges Anne to go back to her New York home and remain there until he shall feel the need of her presence. As Knowlton has already announced his intention to leave for the East the following day, Anne is secretly rejoiced. The only shadow upon her prospective happiness of regaining her intellectual freedom is cast by her husband's enigmatic attitude of calm indifference to her departure and admission that her assistance is no longer imperative to his plans. But that is only a fleeting shadow, and in the fullness of her joy she awaits the time for her and Knowlton to take the train.

These developments are covered by the events that transpire in the first three acts, the scope of which is the interior of Howe's comfortably furnished cabin, from whose windows the audience gazes out upon a landscape of majestic peaks and foothills.

The third act discloses a magnificent view of the snow-capped crests of the Rocky Mountains, bathed in a flood of light from the rising sun, with the foreground veiled in the mists of early dawn. The mists disperse slowly and disclose John Howe seated like a statue on a high rock gazing intently into the distance. He, too, has climbed the heights, figuratively to see things as Anne sees them, he declares—in reality to let the hour of train time pass to escape the ordeal of Anne's departure.

There Anne, presently, finds him after a hard climb. Her eyes, too, have been opened. Reflection has taught her that her place is not beside Knowlton, but beside her husband, and as she reveals the true state of her feelings, John Howe rises in his arms and the curtain falls with two figures on a high rock closely entwined in the glory of the sunrise and silhouetted against the majestic reaches of the mountains.

The drama, except that the first two acts are unnecessarily talky and might be easily condensed into one, is distinguished by an interesting development primarily of the leading character and secondarily of the incidents which mark the progress of the story—the intrigue of the apparently sincere admirer of Anne to loosen the bonds of love and fidelity that bind her to the unromantic builder of bridges, and the developing symptoms in Anne herself of the increasing influence which Knowlton is exerting upon her. If there is any fault to find it is in the rather too delicate method of the playwright in bringing this part of his theme to the verge of actual tragedy. We look almost instinctively for a strong love avowal somewhere from Knowlton to clinch

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EUGENE WALTER, DRAMATIST

The Personal Side of the Author of The Easiest Way and Paid in Full—The Author at Home, His Love of Outdoor Life and Method of Work.

Eugene Walter, the most interesting of present-day playwrights, can point with pride to a glowing eulogium passed upon him by a fellow dramatist who said that no other English-speaking writer could have



Eugene Walter

written *The Easiest Way*—or words to that effect. The man who paid him this generous and deserved compliment was Augustus Thomas, himself rather well known for a vigorous style of dramatic writing.

Comparatively little regarding Mr. Walter's personality has got into print beyond the fact that he enlisted and served his term of enlistment as a cavalryman in the United States Army, that he was a police reporter for a while on the *New York Sun*, that he was an industrious press agent for a number of years and at intervals tried his hand at playwrighting with dubious results.

The line between truth and fiction is finely drawn, and a more microscopic inspection would probably reveal the falsity of the familiar tale that this most virile of American dramatists was reduced to the stress of sleeping in Bryant Park for want of shelter. It is too bad to destroy these alluring fictions about distinguished men, but people who delight to read them do so at their peril. They do not always consider the feelings of those whom the stories concern. Such anecdotes should never be told until the subject is too dead to contradict them.

The truth is that Mr. Walter, immediately after the success of *Paid in Full*, found himself in a position more conducive to comfort than at any previous stage of his career. He admits with delightful frankness, if you ask him, that he toiled hard like every other slave of the press in the treadmill of journalism; that he did some rough riding with Uncle Sam's cavalry as a high private who worked his way up to a sergeant, and that he tasted all the vicissitudes of an eventful life. This boyish frankness is one of his most interesting traits.

If he were three inches taller he would be one of the most impressive men connected with theatrical affairs. There is a fresh, rugged, devil-may-care air about him. He looks the sort of man, short and square, who could elbow his way through any crowd and push a couple of policemen out of the way besides. His eye denotes both audacity and merriment. The face is not sickly or with the pale cast of thought, but it beams intelligence and has every element of strength and determination. His cavalry service and a trip or two over rough trails into the Alaskan wilderness gave him physical vigor; an inherited refinement—for he comes of good stock—and his newspaper experience on the Pacific Coast as well as in New York supplied his literary training, and his large opportunity for observation endowed him with a fund of material, in the skilful use of which he has given ample

evidence in *Sergeant James*, the *Undertow*, *Paid in Full*, *The Wolf* and *The Easiest Way*.

One observes, if he observes at all analytically, that Walter has a way of charging, attacking and running down his subject (the allusion is strictly to his playwrighting subject) as if he were indeed heading a squad of cavalry in pursuit of a band of flying Indians. There is a clear clarion note of the bugle in his opening lines, a clank of sabers and a businesslike way of settling things in his plays that may doubtless be traced to his experience in the army.

The directness apparent in his plays typifies their author. He is too well cultured to be unduly brusque, but he wastes no words in his intercourse with others. His frankness at times hurts, but it is never intentionally cruel. He makes few intimates, but those who do know him intimately admire and love him. He is a good friend and a good enemy. There is no middle ground in his intimacies.

A man of five feet six or seven who unflinchingly accepts a challenge to fight the company blacksmith in full view of his comrades and fights till he falls from exhaustion, has an inordinate amount of pluck—and that was one of his army experiences. It had to be to maintain his respect and it earned him the unqualified devotion of his comrades, including the blacksmith. For a man of decidedly quiet manners in every-day intercourse, the author of *The Easiest Way* is as decidedly a fighter. His fighting spirit won him his literary spurs. It brought him affluence. If he had not written a line for twelve months after *Paid in Full* scored so decisively at the Astor he would still have had an annual income of \$100,000 from royalties from that, *The Wolf* and *The Easiest Way*.

But Walter can tell a tale of disappointment and bitter rebuffs ere his millennium came. *Paid in Full* was hawked about in every manager's office in New York City without finding a producer. At least two managers, after reading the play, said that it confirmed their opinion of Walter's incapacity for playwrighting. They sneered at him. To them he was only Eugene Walter, press agent. There were dozens like him. How should he have the inspiration to write a play worthy of their notice?

To-day any one of them would give a check for any amount to be able to announce a play over his name. Thus the whirligig of time brings in its revenges.

After a most romantic courtship, Mr. Walter about two years ago married Charlotte Walker, the actress, then appearing in *The Warrens of Virginia* under David Belasco. It is well known that he wrote *The Easiest Way* for her. Why she did not appear in the play and why Frances Starr did, is another story. He had to defer his desire to st. Miss Walker with a role for more than a year. Just a Wife is the result.

Mr. Walter makes his points in a direct way, in an artistic sense as well as in a personal one. There were peculiar influences opposing his marriage which were overcome in his characteristic, noiseless way. The greater the obstacles the greater the energy expended to remove them. He never doubted his ability to acquire fame and fortune, and accordingly when success came it did not find him unprepared. In other words, it did not turn his head. His old friends are his friends still. From a roving bachelor life of adventure he turned to the domestic fireside, ready to extend a welcome to those who had known him in his salad days as well as the other sort who flocked around him to bask in the sunshine of his success.

Walter carries himself with a jaunty air that many mistake for lack of dignity. They find it difficult to associate his hail-fellow-well-met manner of greeting, toward those he likes, with the literary acumen that shaped *The Easiest Way*. But he has his serious side as well as his lighter. Wherever the sun casts his rays there must be a shadow. The distinguished American playwright has a distinct psychological aspect of character and a vein of practical philosophy that quickly dispels any false impression you may have conceived of him. Catch him in his introspective moods and you will be astonished at his lucid form of reasoning, his clear apprehension of details, his ex-

traordinary gift of analysis and his fine sense of right and wrong involved in a moral question. He is ruggedly honest in his mind and manner as well as imbued with a deep artistic instinct.

His love of adventure and excitement survives. The writer owns to one of the most thrilling experiences of his life during a midnight ride in an automobile over the moonlit country roads of Long Island and at a pace of something close to fifty miles an hour with the playwright steering the flying monster of palpitating steel through woody lanes and around sharp curves that made the blood tingle and the scalp creep for a matter of an hour or so. It was a ride of shivers and chills with everything sidetracked and a clear road.

For a man who loves adventure for the sake of the excitement it affords, who has led an eventful life in the wilderness, and during half his newspaper career has waged battles with thugs, gamblers and white slave traffickers in the cause of morality, the dramatist possesses a domestic side that is admirable. Liberal to a fault, he is hospitable to a dog. His winters, when the dramatic season is in its fulness, find him at one of the best uptown hotels with his wife, and they are regular first-nighters at all the leading productions. Summer hails him close to nature.

For several seasons past he has occupied a large house overlooking the Sound near Greenport, L. I. The house stands on an eminence surrounded on both sides by water. It is an exclusive location and ideally fitted for the creative temperament of a literary man. A short dash across the lawn, the wide country road and a half acre of tilled land, and you are on the beach, where the surf dashes wildly against frowning rocks and the storm cuts savage capers. The rugged aspect of the scenery appeals to the playwright, and the bathing is fine.

Amid these environments it would be difficult to find a more genial host than Walter. He loves the open air and is either romping with his dogs, spinning along the country roads in his 60-horsepower automobile or sailing in his staunch steam catboat, the *Sally Moran*, named for Captain Williams' craft in *Paid in Full*. He is a good sailor as well as a dead shot with a carbine, an expert chauffeur and a marvel on horseback. Whoever comes to visit him in his summer home is sure of a royal good time, with many forms of amusement at his disposal, and with Mrs. Walter, charming hostess that she is, presiding over the household and making the playwright's friends feel at home every moment of their stay.

It is hard for the playwright to settle down to his desk. His method of work is intermittent until he has thoroughly digested his subject. When the story, the situations and the characters of his new play have been clearly formed in his mind, he works rapidly. The writing of the dialogue is a minor matter to him. His whole mentality tends to clear prevision. He knows what he wants and proceeds to get it in the most direct manner.

The first stage in his process of writing a play is to sketch the characters in the light of the contrast they are to sustain to one another. Almost every other playwright begins by sketching the story and situations, the scenario. Walter allows the story and the situations to develop from the characters, a psychological process which has been recognized by the better critics as the only true one—Poe among them.

These characters are carefully worked out in detail and suggest the possibilities of the situations by their traits, temperaments and ambitions. With all their idiosyncrasies clearly in his mind, Walter begins to develop a theme in which his types take their preordained places and provoke the clash that must decide the interest which the play is to inspire. He is, therefore, essentially a creator of characters rather than a storyteller, and to this quality, which he has in common with the greatest dramatists, one may reasonably ascribe his pre-eminence as a playwright.

CHILDREN OF DESTINY.

Henry B. Harris will produce a new play, *Children of Destiny*, by Sydney Rosenfeld, in Syracuse, Thursday evening, Feb. 17. It will come to the Savoy Feb. 21. In the cast are Orrin Johnson, Harry Davenport, Frank Reicher, Frederick Truesdale, Theodore Friebe, Laura Nelson Hall, Dorothy Dorr, Muriel Hope, and Ida Darling.

LULU'S HUSBANDS.

Mabel Harrison and Harry Conner, who concluded their tour in Clyde Fitch's farce adaptation from the German, *The Blue Mouse*, Jan. 29, will shortly be seen together in a new adaptation of a German farce piece which the Messrs. Shubert will produce under the title of *Lulu's Husbands*.

THE ACTORS' SOCIETY

GOSSIPY NOTES OF THE DOINGS OF MANY MEMBERS.

William C. Andrews with Florence Roberts—Rose Marston in Town—Gertrude Augarde Proves Her Ability—The Harkins Stock Company on Their Way to the West Indies.

Charlotte Lambert is touring with Victor Moore in *The Talk of New York*.

William C. Andrews, who was with Norman Hackett during the first part of the season in *Boys Brumel*, is now playing in *Gloria* and *The Transformation*, with Florence Roberts.

Theodore Friebe is rehearsing in *The Children of Destiny*, under the management of Henry B. Harris.

Rose Marston, who has been away from New York three and a half years, returned last week and called at the Actors' Society. She is Mrs. Leo C. Bell. Mr. and Mrs. Bell have a bright daughter, two years of age.

Owing to illness in the company, Gertrude Augarde jumped in and played *Edna Marie* in Vaughan Glaser's number two company of *St. Elmo* for a week before the company closed. Miss Augarde also played *Agnes*, the heavy role, for six performances. In the latter case she doubled her own part of *Tabitha* in the last act. With the help of Laurence Wakefield and Willard Blackmore, stage-manager and leading man respectively, Miss Augarde gave satisfaction in both parts. *Edna Marie* is a large part, and with but few hours' preparation is no small task for any player.

Sydney Rice is spending a few days at his home in Rochester, N. Y.

Riley Chamberlain, who has been making a great hit in the part of Wallace in *The Blue Mouse*, is in New York.

The Wright Huntington Players, in *Terra Haute*, Ind., are continuing their success. A week ago the bill was *The Violators*, by Fred V. Greene, which created considerable comment and which no doubt will be given a road production later.

Logan Paul is playing with *The Squaw Man*.

George Allison and Gertrude Rivers (Mrs. Allison) are continuing with great success in the *Crescent Stock* company in Brooklyn. J. Hammond Dalley, Emily Melville, and Patty Allison are with the *Crescent Stock* company in Brooklyn.

Earle Mitchell opened in the sketch *Awake at the Switch*, by Sewell Collins, in which Margaret Moffatt is starring in vaudeville. Grace Griswold is playing in Chicago in *Seven Days*.

Edmund Broome is playing with Charlotte Walker in *Just a Wife* at the Stuyvesant. Willette Kornshaw and Mrs. Charles G. Craig are playing in *The Heights*, with Frank Kean, at the Savoy.

In the cast of *Madame X* are Malcolm Williams, W. H. Denny, Charles Brandt, John McKee, and L. Rogers Lytton.

Maud Sinclair is playing in *The Traveling Salesman*, with Frank McIntyre. Last week they were at the Grand Opera House in this city.

Since the closing of the *Princess Stock* company in Minneapolis, Julia Walcott has been at her home in Seattle on account of illness.

The Harkins Stock company is lying over in New York, prior to their annual trip to the West Indies. Harry English is spending the week at his home in Boston. Lola Downin and Ernest Shields are in this city.

Harry E. McKee is playing successfully in vaudeville with *The Three McKees*.

A board meeting was held yesterday.

Nan Hewins has been playing in vaudeville very successfully in a sketch called *Both in the Same Boat*.

Al Phillips is playing in *The Round-Up*, which is doing big business. Mr. Phillips is making a hit.

Sam Colt reports big business with *Rebecca of Sunnybrook Farm*, with which he is playing in Boston.

John P. Brown is continuing with great success with William H. Crane in *Father and the Boys*.

IAN ROBERTSON IN AMERICA.

Percy Burton, business manager for Forbes-Robertson, has virtually completed arrangements for Forbes-Robertson with his brother, Ian Robertson, to come to America next Autumn with his entire English company to present *The Passing of the Third Floor Back* for a tour of the smaller American cities and towns which Mr. Forbes-Robertson himself will not be able to visit. Ian Robertson is at present playing *The Passer-By* on a tour of the English provinces. He has visited this country with his brother on previous tours.

MRS. LESLIE CARTER APPEALS.

Mrs. Leslie Carter, against whom Mrs. A. E. Hermann won a suit of \$1,375 for theatrical costumes, has appealed the case to the Supreme Court. The case was first appealed to the Appellate Term and then to the Appellate Division. In both instances Mrs. Carter lost. Mrs. Carter seeks release from the obligation on the ground that she was recently discharged in bankruptcy and that thereby she was cleared of this debt, though at the time of her bankruptcy Mrs. Hermann's claim was not included in the schedule of debts.

THE PLAYS OF THE WEEK---Continued

(Continued from page 6.)

the argument, an avowal that might eventually be used as a prime incentive for a revolution in Anne and her motive for reconciling the almost broken relationship with her husband. But Knowlton and Anne are both interestingly drawn characters and were interestingly played by Walter Hale and Mabel Hobuck, respectively.

A subsidiary plot deals with the design of a competitive engineer, Rennels, who takes advantage of How's blindness, by making love to his sister, to steal the plans of the bridge and thus insure the defeat of his rival's most cherished ambition. Ivy Troutman made a splendid impression on the audience by her clear, forceful delineation of the role of Betty, How's attractive sister, and Mr. Jackson scored in the comedy part of the assistant engineer, who is How's right-hand man and his pick for Betty's husband over Rennels.

The play is staged and produced in the best manner of Mr. Fiske's well-known thoroughness for details and comprehensive eye for beauty. The cast is exceptionally good and the fourth act is one of the most elaborate and artistically inspiring scenes that has been seen on Broadway this season, unrivaled as it has been for varied and rich productions.

Empire—Mid-Channel.

Play, in four acts, by Sir Arthur W. Pinero. Produced Jan. 31. (Charles Frohman, manager.)

Theodore Blundell Charles Dalton
The Hon. Peter Mottram H. Reeves Smith
Leonard Ferris Eric Maturin
Farren Charles Wright
Ole Edwin Arnold
Blundell A. Romane Callender
Upolsterers T. Russell
Joe Blundell Ethel Barrymore
Mrs. Pierpont F. C. Coyne
Ethel Pierpont Louise Butler
Mrs. Annerly Nina Sevensen
Lena Marianne Thurber

The first impression that one gets of Ethel Barrymore in Mid-Channel is that of surprise. She has matured physically and artistically since her appearance in Lady Frederick. No longer is she the slender, appealing girl of whom college boys were wont to rave, and equally true is it that she is no longer a slave to personality. All the little girlish tricks and mannerisms for which Ethel Barrymore was known have disappeared. In Mid-Channel she displays an ability which one never suspected. Whether the change should be welcomed or regretted is a debatable question. Ethel Barrymore, the girl, was charming; Ethel Barrymore, the woman, is a capable actress.

Midway between Folktone and Bonisms in the English Channel is a reef over which the sea, however smooth elsewhere, is always troubled. The same reef, metaphorically speaking, is found in the course of married life. After fourteen years of marriage Theodore Blundell and his wife Zoe have reached "mid-channel." Zoe resents her husband's bad temper, and Theodore, equally displeased of his wife's "cat-lap," temper, and her following of "tame rosin" or young men with whom she has platonic friendships. Peter Mottram, a mutual friend, by his allegory of the mid-channel, reconciles them temporarily. As a peace offering Theodore promises to take Zoe to Paris for a fortnight, but chooses a hotel not to Zoe's liking. The usual quarrel results. Zoe rushes from the room, telling her husband, as she slams the door, that he can go to the devil. They separate. Theodore takes up lodgings in the city, and Zoe drifts about Europe. Theodore becomes entangled with a charming divorcee, Mrs. Annerly. Zoe does the same with Leonard Ferris, one of her "tame rosin." Peter Mottram again tries to effect a reconciliation between husband and wife. Each has tired of the unnatural liaison, and is willing to return to the other. Theodore confesses his relations with Mrs. Annerly, and is forgiven. Zoe tries to confess her guilt, but gets muddled in the telling. The truth is finally dragged from her by Theodore. She is not forgiven. Theodore swears that Ferris must marry her. Ferris is willing. A divorce must be obtained, and Ferris must break off his engagement with Ethel Pierpont. To end the deplorable mess Zoe commits suicide.

Why did Sir Arthur Pinero write this play? His purpose evidently was not to amuse, for the brutality of the work, unrelieved by any comedy, is depressing in the extreme. If he had a moral to point he enveloped it in a wrapping of so many incidents that it is almost lost. Yet his aim was to show the tragedy of the absolute selfishness shown by the

lives of the husband and wife. When the facts of the husband's and wife's unfaithfulness are laid bare with unsparring realism Zoe blames her husband for the unfortunate situation. "It is our compact in starting our married life not to have any brats of children that has ruined us," says Zoe. Perhaps children would have been a safeguard against the dangers in which Zoe met disaster, but there is a lingering doubt whether she could in any circumstances have been a "motherly woman." Zoe is coarse and slangy. She lacks all the finer instincts which make a woman attractive. She is vain and rough. She smokes cigarettes and wears like a hardened rounder. Not once does she display tenderness. Miss Barrymore proved herself in this part an actress of much ability. Never before has she so concealed her own personality. She is the hard, unsympathetic Zoe, with none of the Barrymore charm. Even when she says, "I am not all bad, there is some good in me," the audience seemed skeptical.

Theodore is a bully. Throughout the play there is not the least evidence that he cares for his wife. Why, then, he should insist on Ferris marrying her is inexplicable. The playwright seemed to want to show that Theodore out of love for his wife was striving to protect her. How a divorce, with her subsequent marriage to Ferris, could have helped is not evident.

Of the principal characters, Ethel Pierpont is the only lovable person. The others are bad. Leonard Ferris is indeed a "cub." Mrs. Annerly is avowedly disreputable, and Peter Mottram—Peter is too much of a preacher to show much individuality, good or bad. The supporting company is capable.

In the construction of the play a master hand is seen. Pinero is a genius in working his points to a climax. At the fall of each curtain the lingering last sentence and last action form a grand finale to the bickering and quarreling of the entire act, and the end of the last act, the suicide of Zoe, is the most awful of the four climaxes. In character building and in play construction Mid-Channel is an exposition of genius, but in subject matter it is extremely disagreeable.

Savoy—The Heights.

A play, by William Anthony McGuire, produced under the stage direction of Frank Keenan, Jan. 31. (Henry B. Harris, manager.)

Joe Moreau Frank Keenan
Richard Sidney Frank Mills
Pietro Paccello J. Harry Benrimo
Alfredo Hugo Baldwin
George Warren Ellette Keenan
Girring Meiton Charles G. Craig
Nellie Barnum Hilda Keane

New York playgoers do not often get an opportunity to witness a better acting performance than in this play, with Frank Keenan, J. Harry Benrimo and Mrs. Chas. G. Craig in the cast together. Mr. Keenan, who is starred in this idyll of the Alps, appears in the character of a man who has drunk the cup of pleasure to the dregs in London and Paris, and as a scoffer of woman's purity, returns a disappointed and embittered cynic, to his mountain home, nursing his contempt of women until awakened to a higher conception of the sex by the example of a noble girl who prepares to die rather than sacrifice her virtue to his lust.

This girl is Georgia Warren, a poor, young thing of lofty views and a romantic notion of man's honor, who dwells in a cheap London lodging house. She maintains a correct relationship with Richard Sidney, until a moment of overwhelming passion impels him to reveal himself as a creature of clay. Georgia, disappointed in her ideal, flies to the Alps to seek in the children of nature that purity and uprightness of morals which she finds lacking in the sordid life of London. Mistaking the lights of Moreau's hut for those of the inn where she is living, she is overtaken by night in a furious snowstorm and thrown upon the hospitality of the owner. Assuming her to be amenable to the influence of opportunity and isolation, Moreau attempts to make free with her. The girl demands the liberty to pass out, and he opens the door. A hurricane of snow dashes in her face, and convinces her of the futility of escape. But rather than submit to Moreau, she attempts to kill herself.

This demonstration of her purity so works upon her assailant that he begins to worship her, places her, unconscious, upon the couch by the fire and walks out into the storm. She finds him at the door the next morning, and in a scene between them, he lays bare his heart to her: tells her of his experience in the gay world and confesses that the evidence of her virtue has regenerated him. Her influence

upon Moreau at the same time opens her eyes to what good influence she might have exercised over Sidney, and her longing for him returns. Telling Moreau that she can never return his love, she leaves for the inn and abandons the Swiss to his despondency.

Fate wills it that Sidney, having followed the girl, enters Moreau's hut in search of her. There is an instinctive antagonism between them, and Moreau is about to kill him, when Georgia, accompanied by a guide, enters and opportunely intervenes. There is an adjustment of the tangled threads of the interrupted romance between the lovers, and, as the curtain descends, Moreau is seen watching the retreat of the girl he adores from the open door of his hut with the morning light streaming radiantly across the threshold.

The play is symbolic of simple and direct forces in human nature and deals with the elemental passions amid an appropriate setting of rude environments. But seven characters are introduced and the scene changes from the squalid little room in a London lodging house to the interior of Moreau's cabin in the Alps. In the first act the author introduces two unique characters in the persons of the garrulous landlady, admirably interpreted by Mrs. Craig, and a haunting, slangy young American chorus girl, a role in which Mr. Keenan's younger daughter, Hilda, made her theatrical debut and scored a hit that would have done honor to an experienced comedienne.

In the second act he gives Mr. Benrimo an opportunity to project one of those strongly characteristic creations in which this actor—so long prominent in the Belasco casts—has no equal. In this instance he portrays a rascally Italian mountain guide of the same humorous kidney as Beppe in Fra Diavolo, who drinks, cheats and invents the saints and the devil in the same breath. The scene in which he and Moreau play a game of cards and the latter catches him playing with a double deck, as well as their joint scene in which Moreau tells the story of his career in the great cities of Europe, displayed these two superb actors at their best and afforded an example of acting that is a credit to the American stage.

Keenan plays the role of Moreau on big lines. In every detail he showed a masterful grasp of the effect of situation and pose. Purely from an acting point of view this play is worth seeing. It projects big effects of character and is rounded out by the delicate art of actors who become living forces in the simple story.

The play as interpreted will appeal to intelligent critics who can divest themselves of prejudices in favor of conventional themes and thrill responsively to simple principles of narrative.

Miss Keenan was singularly appealing in the second and third acts and rather conventional in the first, while Frank Mills made of Sidney all that the role gave him opportunity to make.

A realistic snowstorm and the effect of a boulder falling upon the roof of the hut and shattering the windows, contributed to the interest inspired by the entire production.

New York—The Young Turk.

Musical play in two acts. Book by Aaron Hoffmann, music by Max Hoffmann, and lyrics by Harry Williams. Produced Jan. 31. (Klaw and Erlanger, managers.)

Howe Swift, Jr. Charles J. Stine
Ole Knott Max Rogers
Oxenham Frederick V. Brown
Tipham Joseph Carey
A Sailor Walter Paschal
Isabel All Harry Kleinman
Annie El Emmus William Edmunds
The Sultan John Dugan
Tewfik Harry Cowan
A Turk J. R. Lemery
United States Consul W. H. Bentley
Mrs. Alice Keane Maude Raymond
Alice Oxenham Violet MacMillan
Mirza Doris Goodwin
Fil Mae Murray

Musically and scenically The Young Turk is sufficient. The book, however, lacks much in the way of comedy.

The play is in two acts. The first at Arrowhead Inn and the second in the Sultan's palace at Constantinople. Oxenham and Swift are two bankers. Oxenham has a daughter and Swift has a son. Oxenham, who has been custodian of the Sultan's jewels, disappears with the treasures. His wife and daughter go to Paris. Here the young people meet. The news comes that Oxenham has died leaving a fortune of

\$6,000,000 which his wife will get provided she marries his partner. She is willing to do this. Howe Swift, Jr., Howe Swift, Jr., Oxenham's wife, his daughter, and he himself, disguised as a waiter, meet at the Arrowhead Inn, New York. Oxenham's wife, posing under the name of Mrs. Alice Keane, becomes engaged to Howe Swift, Jr., her daughter promises to marry Howe Swift, Jr. The complications of the mother being daughter to her own daughter and the father being son of his own son, are highly amusing. In the second act the jewels are returned to the Emperor and the complications of relationship are straightened out.

The book is too trivial for description. The situations are funny, but being clothed with insane lines they are ineffective in a measure. Mr. Rogers has no chance. The loss of his brother is a severe blow, for he needs a running mate into whose lines he can play. In The Young Turk such a mate is lacking. Maude Raymond is sufficient unto herself. She is really the life of the play. She can dance, sing and imitate. This she does with pleasure. Her character song, "Proposals," is extremely funny, and her "Thought, I Wanted Opera," in "coon" dialect, followed by a "coon" gait, was a scream. What Miss Raymond did in The Young Turk could be extracted from the play and would make a "hit" in vaudeville. Violet MacMillan looked pretty and sang well. A few more songs and a dance or two more placed in her cars would help the production immensely. Frederick Bowers had two excellent songs, which he sang well.

An electrical effect in which a steamer seemed to be plowing through the water was a most effective finale to the first act. An automobile song, accompanied by electrical displays, and a divertissement of Hawaiian music and dancing were the only novelties of the second act. The music on the Hawaiian instruments was the sweetest that could be imagined. This was well worth hearing. A whole evening of such music could be enjoyed without fatigue. A girl, billed as Toots Faka, did a Hawaiian dance to Hawaiian music, which was only a slight variation of the hoochie-koochie. A number of well dressed "show" and dancing girls and too many chorus men, such as they were, completed the picture of The Young Turk.

At Other Playhouses.

GRAND OPERA HOUSE.—James Forbes' successful play of a salesman's life, The Traveling Salesman, found much favor with patrons of this house last week. Bob Blake's pointed remarks had lost none of their original keenness. This week, Adeline Genes and The Silver Star.

ACADEMY OF MUSIC.—Last week Chauncey Olcott played his second week in Ragged Robin at this house. But for other bookings Mr. Olcott could remain at this house for some time yet. The attendance and the applause were a sufficient guarantee of Mr. Olcott's popularity in New York. This week E. H. Sothern and Julia Marlowe began their four weeks' season in their classic revivals.

WEST END.—Andrew Mack made his first appearance in Harlem as a musical comedy star this week at the West End. Christie MacDonald shared honors with the star. Cordial audiences greeted them. This week, Is Matrimony a Failure?

WANNAN'S.—Beginning Sunday evening, Jan. 30, and ending Sunday evening, Feb. 6, Henry Lee gave sixteen of his performances, which he calls The Life of the World. Mr. Lee's entertainment consisted of impersonations of famous men, sketches of the men, their times, etc. This week Maurice Campbell is presenting Where There's a Will.

HACKETT.—Cora Maynard's new play, The Watcher, moved from the Comedy Theatre to the Hackett Theatre to make room for Mary Manning and A Man's World. The Watcher will be given at matinees Mondays, Tuesdays, Wednesdays and Fridays, and will in no way interfere with John Mason's engagement in None So Blind.

SAVOY.—Frank Keenan's company in The Heights closed at this theatre Saturday night. The Traveling Salesman, by James Forbes, which was at the Grand Opera House last week, is playing a brief engagement here. Frank McIntyre and many of the original company are in the cast. Sydney Rosenfeld's new play, Children of Destiny, is booked for Feb. 21.

GOSSIP OF THE TOWN.

Seiene Johnson has succeeded Pauline Frederick in The Fourth Estate in Chicago. When Miss Frederick suddenly left the cast in Chicago Saturday, Jan. 29, just before the matinee, Eleanor Gilbert successfully played the matinee and evening performances.

May Buckley obtained an interlocutory decree of divorce from her husband, W. S. Martin, in San Francisco, Jan. 3. She was married to him in Denver Jan. 27, 1909.

The Heights, the play in which Frank Keenan was starring at the Savoy Theatre, closed Saturday night.

According to her usual custom, Eleanor Robson will rest the first week in Lent. She plays at the Majestic Theatre, Brooklyn, this week in The Dawn of a To-morrow, but will rest the week of Feb. 14. Her tour in Mrs. Frances Hodgson Burnett's play will be resumed in Albany on Feb. 21.

Cecil Spooner presented for the first time

on any stage The Adventures of Polly, at the Bijou, Knoxville, Tenn., Feb. 3.

Georgie Kelly McAvoy, widow of Dan McAvoy, the comedian, and herself an actress, was married Feb. 2 to Frank Elmer Brown.

Mrs. Damon Lyon has been giving her psychic readings and recitations on Thursday evenings at the Café des Beaux Arts with success.

Vivian Prescott, who has been starring for the past five years under the management of B. C. Whitney, Charles E. Blaney, and at present under the management of A. H. Woods in Sal, the Circus Gal, has had an offer from vaudeville managers to appear in a dramatic sketch.

Frank E. Long was called home from his company, which was playing at Aberdeen, S. D., on account of the death of his mother, which occurred Jan. 23 at Cresco, Iowa.

On Thursday afternoon, Feb. 10, at the Empire Theatre, the American Academy of

Dramatic Arts will present, for the first time in this country, Sudermann's one-act play, The Last Visit, followed by The Eye of the Needle, a comedy in three acts, by Henry Kirke.

Liebler and Company last week entered into an arrangement with William Harris whereby Edward Abeles will be loaned to the former management during the engagement in Chicago of Chrystal Herne, who started a starring season at the Studebaker last night. In Miss Philura Mr. Abeles will have the part of Bob Van Duser.

Roland Hinton Perry's portrait of John Mason, the star of None So Blind, has been placed on exhibition in the lobby of the Hackett Theatre, where Mr. Mason is appearing in that play.

Little May White, who left New York last August as a member of the Forty-five Minutes from Broadway company and was in England on the Grand Trunk Railroad at Saginaw, Mich., in September, and left at

Bay City, where she was confined to her bed for four months, is now at the home of her mother in Ottawa, Ont. She has so far recovered that she is able to move about her room with the aid of crutches, and at present the doctors are unable to decide whether she will ever again walk without them.

Frances Markham is still confined to her apartments at the Hotel Bristol with a sprained ankle.

Maud Reindollar, who under the name of Maud Brandon began her stage career with Olga Netherole and later appeared with Grace George, also as leading lady in a stock company in Detroit, in Everman and in The Clansman, has married Charles A. Comstock, of Chicago, and has left the stage.

Jessie Rose, leading woman of Fallen Palms, at the Savoy, London, was married Jan. 20 to Henry Joseph Ford, also of London. She has left the stage.

CHANTECLER PRODUCED.

New Rostand Play Greeted by a Demonstrative Audience in Paris.



Edmond Rostand.

The public dress rehearsal of Edmond Rostand's long-heralded poetic barnyard drama, Chantecler, was held before an overcrowded and ultra-fashionable Parisian audience at the Porte de St. Martin Theatre, Sunday evening, Feb. 6, with thousands outside in the rain unable to obtain admittance, and comparatively few Americans present because of the extraordinary exertions made to purchase seats for this event.

Opinion differs as to the ultimate view which will obtain as to dramatic merits of the singular piece, while it is agreed on all hands that the verse is entirely in keeping with the brilliant traditions of the poet's genius and even eclipses in some respects the sparkling flow of words in his Cyrano de Bergerac.

The majority of the critics regard the first act as of Shakespearean genius, but as establishing an interest which the succeeding three acts fail to maintain except at intervals. This act, preceded by a charming prologue, delivered by Jean Coquelin, preparing the audience for the atmosphere of the play, created frantic enthusiasm.

The second and third acts proved tedious, but the last act revived the interest, and the magnificent staged and superbly acted production passed into history as a dramatic epoch.

The first act, the scene of which is laid in the barnyard of a farmhouse, was accepted without equivocation; the night-owl scenes of the second were also warmly approved, but the second act, with what one correspondent calls a ridiculous cock-fight scene, is described as grotesque, and the third, with its nocturnal spectacular features, as "almost a nightmare of scenes which floated between the sublime and the incoherent."

Honors were divided by Guilty, as Chantecler; Madame Simone-Lebary, as the Hen Pheasant who lures the majestic barnyard tyrant to the woods away from kith and kin; Gallipaux, as the Blackbird, and Coquelin as the philosophical Dog. The five curtain calls after the last act failed to bring Rostand to the footlights, but M. Lucien Guilty stepped before the hearty reception.

Curiosity seems to have had much to do with the extraordinary enthusiasm manifested at the first performance, and it must be left to time to decide whether the artistic note struck is so high that it will not prove a popular success when this curiosity has worn away.

The illusion produced by the simulation of the animals is criticised on one hand as too faithful and on the other as not faithful enough. The faces of the actors were seen at once too distinctly and not distinctly enough to determine clearly at all times whence the voices came when they were not thus seen. The return of Chantecler to the barnyard in a state of disillusionment over the discovery that he does not cause the sun to rise, is described as entirely devoid of tragic reality. On the whole, however, the play is regarded as a significant event in the history of the Parisian stage.

The performance was not over until 1.30 Monday morning. Accordingly it is certain that the piece will be subjected to a severe pruning, and a few dozen puns—in which it is extraordinarily prolific—will be eliminated in this process.

On account of its brilliancy, subtle grace and much play on words, it will present great difficulties to the translator. Offers of some \$40,000 for the foreign rights are said to be in the hands of Mr. Herts, the manager of the theatre, of which Mr. Frohman is said to have deposited \$20,000 for the American and English rights alone. Mr. Louis Parker is mentioned as likely to be-

come the medium through which the play will be made familiar in English. Mr. Rostand, on the other hand, is quoted as declaring that his son Maurice will translate the play into English, and no one else will be permitted to do so.

TO BE HOUSED TOGETHER.

A Plan to Assemble All Professional Interests in One Building—Many Advantages.

Daniel Frohman, president of the Actors' Fund, has announced that part of the money realized from the Actors' Fund Fair to be held in May in the Seventy-first Regiment Armory will be used for a new building to cost half a million dollars, and which will be the home of all the charitable, business and other societies connected with the drama and its allied interests, music and the fine arts.

"The idea of such an institution," said Mr. Frohman, "was suggested a few years ago by Thomas Wise, just as that of the Actors' Home was the child of Mr. Louis Aldrich's brain."

"Every one of us who has the interests of the stage and its people at heart has long felt that a great clearing house, dignified in its methods and far-reaching in its influence, was one of the great needs of the profession. At first the scheme was regarded as Utopian, but it has gained adherents, and plans are now under way for a building to be erected somewhere near Central Park."

It will be the chief purpose of the new enterprise to help the actor more systematically than is now possible, and not only the actor who is no longer able to work but the one who needs an engagement, sympathy and encouragement. One great trouble and expense which the majority of actors meet is the yearly search for an engagement. This new scheme will include a great theatrical exchange under the control of actors and managers, and it is expected that this will help the actor to find engagements and the manager to find actors.

A theatre large enough for the "trying out" of new plays and actors will be part of the institution, it is said. Here authors who cannot get the use of a theatre for trial performances will be able at small cost to show managers what their plays look like on the stage, vaudeville producers will show their acts, and actors will show what they can do.

Under the same roof will be the offices of the Actors' Fund, the Actors' Order of Friendship, the Actors' Society, the Professional Woman's League, the Twelfth Night Club, the registry bureau, and other allied associations.

In connection with these societies there will be a pension system whereby the 40,000 members of the theatrical and allied professions will be protected from want in old age and illness. A weekly assessment of twenty-five cents would be sufficient to do this.

Finally, the building will be to some extent a home office for the thousands of actors, managers, singers, dancers, artists and models who come to New York at all times of the year. There they can make acquaintances and talk business. There will be a library and rooms where all may feel at home.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

A silver tea, given under the auspices of the joint committee of the National Council and the New York Chapter, was held at the room 845, Carnegie Hall, by the courtesy of A. G. Heaton, on Thursday, Feb. 3.

Mr. Heaton gave an interesting and instructive account of many of his pictures, with incidents attending their painting. Addresses suggested by some of the historic or religious relations of the paintings were made by Mr. Catlin and the Rev. Mr. Moran, of the National Council.

Refreshments were served under the direction of the committee, composed of Mrs. May Kidder-Pelce, Mrs. Bateman, Miss Ralph, Mrs. Hudson Liston and other faithful workers in the New York Chapter. A silver collection was taken, and Mr. Heaton read a poem called "The Parson's Stage Alliance," written by him for the occasion.

The next religious service will be held at the Manor Chapel, 848 West Twenty-sixth Street, the pastor, Rev. James Palmer, preaching the sermon.

The regular monthly reception will be at the Manor Parish Hall Thursday afternoon from 3 to 5.30 P.M.

LEW FIELDS ON TOUR.

Lew Fields, who closed his own New York engagement in Old Dutch at the Herald Square Theatre Saturday night, at once left town with his company for a tour of eight weeks in other cities. At the conclusion of this tour Mr. Fields will return to New York to take charge of the preparations for the new Summer Review, which he is to offer. Mr. Fields on his return will arrange a benefit for the mother of the late Lotta Faust.

MISS TALLAFERRO IN YEATS' PLAY.

Mabel Tallafferro gave a matinee of William Butler Yeats' fairy play, The Land of Heart's Desire, in Washington, Saturday. It is expected that Miss Tallafferro will use this Irish drama as a curtain raiser for Springtime during her engagement at the Grand Opera House, beginning Feb. 21.

NEW THEATRE NOTES.

Plans for the Rest of the Season—Five More Dramas for Production.

Director Ames has announced the plans of the New Theatre and the plays to be presented during the remainder of the season, which will end the latter part of April. With the closing of the playhouse the entire company will make a spring tour which will open in Boston and close in Chicago, and will include Providence, Hartford, New Haven, Philadelphia, Baltimore, Washington, Pittsburgh, St. Louis and Kansas City, in the order named.

The new additions to the repertoire are The Witch, which will have its premiere Monday evening, Feb. 14; Sister Beatrice, by Maurice Maeterlinck, together with the fourth act of Ibsen's Brandt; Beethoven, by Rene Franchois, and Shakespeare's Winter Tale. These plays will complete the twelve productions the New Theatre promised to make during its twenty-four weeks' season, together with ten lyric operas. The total number of productions will be twenty-two, an average of about one a week.

Sister Beatrice is a miracle play in three acts. It has been given abroad, but has never been produced here. For the New Theatre's presentation the play has been transposed into blank verse, and will be given with a musical accompaniment and such scenic features as are fitting to the mysticism of the drama. The play is based on a medieval legend, the story of which is familiar through "The Nun," a ballad by John Davidson, and the poem, "Legend of Provence," by Adelaide Anne Proctor.

Maeterlinck's drama, however, is based on the original Dutch version of the tale. In brief, the story is that of Sister Beatrice, a nun supposed to have been an inmate of a convent near Louvain in the thirteenth century. Because of her love for a man she renounces her vows and goes out into the world. As she leaves the convent the statue of the Virgin Mary descends from its pedestal and in the flesh and blood takes up the duties of Sister Beatrice, for whom she is mistaken by the nuns. Years later Sister Beatrice, worn out by the sins of the world, returns to seek forgiveness, and the statue resumes its place on the pedestal. The penitent sister is told that she has never left the convent; that such a belief on her part is merely a delusion, and she keeps her secret to her death. The moral of the play is epitomized in the last lines which read, "God pardons sins done without hatred. There is no sin forgiveness does not touch."

The fourth act of Brandt is the epitome of the entire play, which has never been done here, and has seldom been performed abroad owing to its great length. Even the fourth act is new to America. It is a complete episode in itself, and is described as moving and poetic. It has been frequently performed on the Continent as a forepiece to some other drama.

A Winter's Tale will be presented on a replica of Shakespeare's own stage, constructed for the New Theatre on somewhat novel lines. The presentation, however, will differ from what is usually known as the Elizabethan revival. The play will not be given without scenery. Shakespeare indicated scenic investiture by placing property on the inner stage, showing thereby what he wished to represent. The Shakespearean stage is constructed of carved oak and hung with tapestries, the most of the scenes being shown on the inner stage itself.

The outer stage is what is known as the apron. This will project out into the audience, as did the stages of the Globe, Fortune, Hope and other theatres of Shakespeare's day. Altogether it will be smaller and more intimate than the modern stage. When the company goes on tour all the modern plays probably will be taken, and three of the four classical productions, Antony and Cleopatra will not be in the repertoire. No play will be given twice in any city where the company remains one week, as it is the idea of those in charge to present as many plays in a given city as possible. Where the company remains more than a week several of the plays will be given twice. The Theatre has received requests from many cities en route that the company stop off and give performances. Whether these requests can be complied with has not been determined. Milwaukee is particularly anxious to have the New Theatre company present plays, and its Drama League has written to ascertain if it is not possible for the company to give at least one play. Among the plays to be taken on tour are Strife, The Nigger Sister Beatrice, Beethoven, Don, The Witch and The Cottage in the Air, and the classics, Twelfth Night, The School for Scandal and A Winter's Tale.

A NEW POLISH PLAY.

The first performance in this country of The Snow Storm will take place at the Hackett Theatre evening of Feb. 13, under management of Julius Hopp. It is a Polish psychological drama in four acts, by Stanislaw Barabinski, and translated by Herman Bernstein. Madame Bell-Hanska will take the part of Eva, while Sara Biela, John Dunston, and Edwin McKim will have the other principal parts.

THE SKYLARK.

Rehearsals of Henry B. Harris' first musical-comedy production, The Skylark, began yesterday at the Hudson Theatre under the stage direction of Ben Teal. In the cast are Anna Boyd, Grace King, Harrison Brockbank, Harry Fairleigh, Eddie Garvie, and John Slavin. The play, which is by William Harris, Jr., and Frank Dossert, will open at Wallack's Easter Monday.

NEW HAVANA OPERA HOUSE.

Saturday's Grand Opening Marked By an Ovation to Mme. Nordica.

(Special to The Mirror.)

HAVANA, CUBA, Feb. 5.—The Gran Teatro Polyteama Habanero was auspiciously opened to-night by a brilliant assemblage, the President of the Republic and his family attending. The first part of the programme consisted of a grand operatic concert, and the second of the performance of La Boheme. The audience at the beginning was cold, but subsequently developed a great deal of enthusiasm. Madame Lillian Nordica was the star of the concert and was introduced by President Gomez. The diva was presented with thirty floral pieces by American residents, and the audience recalled her again and again. Others who shared in the ovation were Madame Charlotte Maranda, Lillian Ormond, Miss Manning, Samoli, Sciarotti, Del Carlo, Myronning, Whitney, Jr., and Arthur Tibaldo, violinist. The orchestra consisted of fifty-one men and was directed by Professor Marolla. The accompanist was Professor Andre Benoit.

The new opera house starts out under the artistic direction of Manager Misa with a permanent orchestra of fifty-one musicians and has now successfully entered upon its subscription season of eight performances with four extra night concerts and two matinees, the latter on a popular price scale of admission. The boxes have all been subscribed for and there are 250 subscribers to the orchestra row. Senor Ramon Gatañola, one of the editors of El Triunfo, regarded as the Government organ, has been placed in charge of the press work of the Polyteama Habanero.

WOMAN AND WHY.

Rehearsals of Marie V. Fitzgerald's first play, Woman and Why, which Cora Fayton will produce next Monday in Brooklyn, have begun. Lee Starrett, stage director, and Miss Fitzgerald will supervise rehearsals. Newspaper men in numbers will attend the premiere at Payton's Lee Avenue Theatre.

CURRENT AMUSEMENTS.

Week ending February 12.

ACADEMY OF MUSIC—H. H. Southern and Julia Marlowe in Romeo and Juliet—7 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Seven Days—14th week—103 to 119.
BELASCO—Charlotte Walker in Just a Wife—3d week—7 to 14 times.
BIJOU—Cyril Scott in The Lottery Man—10th week—75 to 90 times.
BROADWAY—The Jolly Bachelors—8th week—4th week—4 times.
BRONX—Vaudeville.
CASINO—The Chocolate Soldier—114 times, plus 8th week—67 to 84 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COLUMBIA—High Rollers Burlesques.
COMEDY—Commencing Feb. 3—Mary Manning in A Man's World—7 times.
CRITERION—Francis Wilson in The Bachelor's Baby—7th week—47 to 53 times.
DALL—Maxine Elliott in The Inferior Sex—4th week—17 to 24 times.
EMPIRE—Ethel Barrymore in Mid-Channel—3d week—9 to 16 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GARDEN—The Fortune Hunter—23d week—183 to 189 times.
GARDEN—Closed Jan. 20.
GARRICK—Ois Skinner in Your Humble Servant—4th week—41 to 48 times.
GLOBE—Montgomery and Stone in The Old Town—5th week—33 to 40 times.
GRAND OPERA HOUSE—Adeline Gouze in The Silver Star—81 times, plus 5 times.
HACKETT—John Mason in None So Blind—2d week—25 to 32 times; matinee—The Watcher—12 times, plus 4 times.
HERALD SQUARE—Commencing Feb. 10—Blanche Ring in The Yankee Girl.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—25d week.
HUDSON—William Cullen in A Lucky Star—4th week—24 to 31 times.
HURD—ETHEL BARRYMORE'S—Follies of New York and Paris.
IRVING PLACE—German Company in Christ! the Forester's Daughter—23 to 29 times.
KEITH—ED PHOCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—23d week—158 to 164 times.
LIBERTY—The Arcadians—4th week—25 to 32 times.
LIONEL SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Billie Burke in Mrs. Dot—3d week—17 to 24 times.
LYRIC—The City—4th week—56 to 63 times.
MAJESTIC—Vaudeville and Moving Pictures.
MANHATTAN OPERA HOUSE—Repertoire Grand Opera—14th week.
MAXINE ELLIOTT—Forbes-Robertson in The Passing of the Third Floor Back—19th week—146 to 153 times.
METROPOLITAN OPERA HOUSE—Repertoire Grand Opera—13th week.
MINER'S BOWERY—Jolly Girls Burlesques.
MINER'S EIGHTH AVENUE—Cherry Blossom Burlesques.
MURRAY HILL—Dainty Dances Burlesques.
NEW THEATRE—Twelfth Night—9 to 11 times; The Nigger—30 and 31 times; Don—15th time; School for Scandal—10th time; Opera—3 times.
NEW AMSTERDAM—Madame X—2d week—3 to 12 times; farces—1 time.
NEW YORK—Max Rogers in The Young Turk—3d week—10 to 16 times.
OLYMPIC—Vaudeville.
PLAZA MUNIO HALL—Vaudeville.
SAVOY—The Traveling Salesman—200 times, plus 1 to 8 times.
STUYVESANT—The Lily—8th week—53 to 60 times.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—4th week—20 to 27 times.
WEST—Where There's a Will—1st week—1 to 8 times.
WEST END—Is Matrimony a Failure?—125 times, plus 8 times.
YORKVILLE—Vaudeville and Moving Pictures.

INCORPORATIONS AT ALBANY.

Paul Scott Agency Incorporated—Several Other Incorporations.

Certificates of incorporation for the following amusement enterprises and theatrical booking agencies were filed with the Secretary of State this week:

Paul Scott Dramatic Agency and Play Bureau, New York City; to operate theatres and to buy, sell, lease and produce plays and operas; general theatrical agency; capital, \$1,000; directors, Paul Scott, 155 West Fifty-sixth Street; Edward Denton, 181 West Thirty-sixth Street; August Dreyer, 184 Nassau Street, New York City.

Citizens Theatre Company, Buffalo, N. Y.; to maintain theatres and provide for the production of theatrical and musical performances; capital, \$40,000; directors, Edward C. Schlenker, Jay C. King, M. K. Robinson, Buffalo, N. Y.

The Brighton Beach Giant Safety Coter Company, New York City; to erect and sell the business of proprietors and managers of amusements; capital, \$10,000; directors, Edw. J. Slinger, 65 La Salle Street; John H. Williams, 137 North Taylor Avenue; Fremont E. Malcolm, 22 La Salle Street, Chicago, Ill.

Marine Theatre Company, Buffalo, N. Y.; to operate theatres and present musical and theatrical performances; capital, \$10,000; directors, Christian Pined, Noble A. Pitt, Alvin H. Smees, Buffalo, N. Y.

Marine Loew Booking Agency, New York; to engage artists and performers for amusements; theatrical enterprises; capital, \$1,000; directors, Marcellus Loew, Joseph M. Schenck, David Bernstein, 120 University Place, New York City.

Marine Theatrical Exchange, Rochester, N. Y.; to purchase and lease theatres and moving pictures; capital, \$5,000; directors, Wm. W. Root, George O. Stand, Harry F. Wick, Rochester, N. Y.

Marine Studios, North Plham, N. Y.; to manufacture and deal in theatrical properties and accessories, embracing all equipments used in theatrical productions; capital, \$5,000; directors, Edward Slidell, Gustave Weidman, Charles M. Daly, 1 Madison Avenue, New York City.

Marine Amusement Company, New York; to engage in the production of all sorts of amusements, musical, dramatic, vaudeville and moving pictures; capital, \$5,000; directors, Ross Bernstein, Herman Bernstein, Bernard Bernstein, 124 West 117th Street, New York City.

Marine Backstage Railway Corporation, Buffalo, N. Y.; to deal in amusement devices, scenery appliances, musical and dramatic material, and conduct amusements; capital, \$1,000; directors, John H. Brown, Delmar W. Kasher, Buffalo, N. Y.

Marine Amusement Company, New York; to erect, maintain and operate amusements; capital, \$50,000; directors, Harry Harris, Henry G. Wiley, Edward Galt, 140 Broadway, New York City.

The United States Advertising Company, 1409 Broadway, New York; to do a general advertising business, to acquire theatres, moving picture houses, parks, etc., necessary for such business; also to equip and stage; capital, \$10,000; directors, Gustave A. Schilling, 118 East 10th Street; Julius Gahn, August C. Dorner, 1409 Broadway, New York City.

THE HUNGRY CLUB.

Mrs. Anne Crawford Flesher, Mrs. Edith Mills Furness, Alice Ives, Cora Maynard, Mrs. Chauncey Olcott, Katherine Stagg, and Mrs. Rida Johnson Young were the guests of honor last Saturday at the one hundred and eighty-second dinner of the Hungry Club at Hotel Flinders. To celebrate their presence on "Women Dramatists' Night," more than one hundred and fifty persons attended. Each of the honor guests made a speech and letters and telegrams were read from those invited but prevented by absence from attending. Among these were Mrs. Mary Roberts Rinehart, Mrs. Martha Norton, Mrs. Margaret Mayo Selwyn, Marguerite Merington, Olive Porter, Harriet Ford, Fanny Aymer Mathews, and Rachel Crothers. The programme following the dinner was rendered by Mrs. Hardin Burnley, Minna Meyer, Harriet Ross, Arina de la Ware, Esther Heathall, Charles A. Beck, Robert H. Cavendish, Edmund Varner, violinist; Astolfo Pesca, and Alf Brooke. Mattie Sheridan, the club's president, was the toastmaster. Saturday, Feb. 12, Amelia Bonnerville will be the guest of honor as well as the star of the programme.

SCORES IN NEW PLAY.

Nowadays most players seem to go from the legitimate to the vaudeville stage. It is gratifying, therefore, to the old timers of the former branch of the amusement field to find a player who leaves the vaudeville stage in preference for the legitimate. Louise Kent is primarily a dramatic player and not a vaudevillian, though she has won many laurels in the variety theatres of the West and the East. Last season she starred in her own sketch, "S. O. L. D.", and the critics gave her unusual praise. This season she deserted vaudeville and is now playing the leading role of Ruth Laurie in Silver Threads in support of Richard Jose. The part seems to fit Miss Kent admirably, for again the critics have gone to considerable pains to comment favorably upon her acting, personality and appearance.

A MANAGER BANKRUPT.

Charles H. Yale, the theatrical manager, has filed a petition in bankruptcy, with liabilities of \$61,545 and nominal assets of \$18,278, including notes, accounts, costumes and scenery. The costumes and scenery are from the plays "Primrose Girls," "Utopia," and "Painting the Town." Of the creditors, one hundred and twenty in number, eighty are actors and actresses, whose combined claims total \$7,485.

Gossip of the Town

Lola Merrill, sister-in-law of George M. Cohan, was granted a divorce Friday by Judge King in the Superior Court in Boston from her husband, Frederick C. Merrill.

Harry E. Byram, formerly treasurer of the Auditorium Theatre in Galesburg, Ill., has been elected second vice-president of the C. B. and Q. railway system. F. E. Berquist, for eleven years lessee and manager of the same theatre, with whom Mr. Byram was associated, is now real estate manager for Senator C. F. Hurburgh in Galesburg.

Albert Spalding, the American violinist who is touring Europe, is receiving flattering receptions in Russia.

The opening performance of *Blanche Ring* in the *Yankee Girl* has been postponed from to-night till Thursday night. The company surrounding Miss Ring includes Harry Gill, Eva Francis, Dorothy Jordon, William P. Carleton, Haliday and Curley, Frederick Paulding, Charles J. Winniger, William Burrus, Margaret Malcolm, Vinnie Bradcum, William Graham, and E. J. Caldwell. The production was staged by Ned Wayburn.

A daughter, Marie Ursula, was born to Mr. and Mrs. Henry Dixey last week. Mrs. Dixey is known professionally as Marie Nordstrom.

A theatre party of 250 members of the Centennial Lodge of Masons, with their wives, witnessed the performance of *The Young Turk* at the New York Theatre last Tuesday evening, Feb. 1.

George Alexander is soon to produce for the first time in England Oscar Wilde's *Duchess of Padua* at the St. James' Theatre, London.

The American Playgoers, at their dinner Feb. 13 at the Hotel Astor, will discuss Clyde Fitch's *The City*.

Charles Frohman will have a miniature theatre at the Actors' Fund Fair in which he will present Ethel Barrymore, Maude Adams, and Billie Burke in one-act plays. J. M. Barrie has already written the plays in which Miss Barrymore and Miss Adams will appear and has presented them to those actresses.

Charles Frohman has obtained from Sir Arthur Wing Pinero the right to produce in England and America the next play by Mr. Pinero.

James Young gave two lectures on Shakespearean subjects last week. On Friday afternoon he spoke on "A National View of Hamlet." Saturday morning his talk was devoted to "A Defense of Shylock." He illustrated his talks by acting scenes from the plays. The lectures were complimentary to the club women and teachers of New York.

W. H. Murphy and Blanche Nichols, who have been appearing successfully in vaudeville, will appear next season in a comedy under the management of George H. Brennan.

Next season E. H. Sothorn and Julia Marlowe will not star together. Miss Marlowe will then go to England and Australia to fill engagements.

Madison Coray, who has been in Europe on business for Henry W. Savage, has returned to New York. He brings with him Monckton Hoffe's comedy, *The Little Damsel*, which is now scoring in London and which Mr. Savage will produce in this country.

Julian Eltinge will open in the comedy in which A. H. Woods is to star him about Sept. 1 next in the New York Theatre.

Harry Bulger, James J. Corbett, Raymond Hitchcock, Al. H. Wilson, Frederick Bowers and an act from the Hippodrome will assist at the midwinter dress rehearsal of the Greenroom Club, Feb. 13, at the New York Theatre.

Oiga Nethercole will open her London season in May. After her European season closes Miss Nethercole may make a tour of South American cities.

Ben Teal was granted a discharge in bankruptcy with liabilities of \$12,000 by Judge Hand in the United States District Court last week.

Charles Dillingham's next musical comedy production will be *The Echo*, which will be produced about Easter. The company will be recruited largely from The Candy Shop company. Frank Lalor, William Rock, Echo is by Deems Taylor and William Le Baron.

Liebler and Company are arranging a children's performance of *Alas Jimmy Valentine*, now playing at Wallack's. The juvenile players, including Donald Gallaher and Alma Redley, both of the regular cast, and Robert Tansy, will take the part of the elders. If the matinee can be arranged the proceeds will be devoted to the Actors' Fund Fair.

Charles Frohman may present his London Repertoire company in America immediately after the close of its season in London.

Sadie Orentt, thirty-seven years old, said to be an actress, was found wandering aimlessly about in Cincinnati, Feb. 1. She is to be on her way home to Clear Lake, Ia., and health and lack of work determined her to try the impossible feat of walking home. The girl in the Taxi, A. H. Woods' musical comedy production which is now playing

in Chicago, will have its New York premiere on Labor Day. The same company, including Carter De Haven, Adela Ritchie and Jessie Milwood, will be seen in New York.

A. H. Wood is organizing a second Queen of the Moulin Rouge company, which will open in Richmond, Va., the first of March. In the cast are Harold Forbes, Carrie Bowman, Dick Temple and Phil Ryley.

Thomas E. Shea includes a new play in his repertoire this season. The Council for the Defense is a play on the subject of circumstantial evidence. He is continuing his old successes, *The Bells* and *Dr. Jekyll* and Mr. Hyde.

Sixty or more prominent artists and illustrators will each paint a picture on the same theme, an actress having her slippers tied by a man, and will present them to the Actors' Fund Fair. At the close of the fair the pictures will be sold at auction. The theme is entitled, "Beauty's Toll."

Stuart Norton, who was engaged by B. C. Whitney for the cast of *A Knight for a Day*, but owing to illness had to cancel the contract, will return to the stage in a new musical comedy in the spring. He was formerly baritone with the Imperial Opera company.

A young woman, who refused to give her name, developed a case of hysteria during the court room scene of *Madame X* last Thursday night and had to be carried out. It was recalled that a man dropped dead during the same scene at the Porte St. Martin Theatre in Paris.

B. M. Garfield has purchased the interest of his partner in *The Girl That's All the Candy*, and is now sole owner. Mr. Garfield will put out three companies next season, Eastern, Western and Central. The musical comedy is now playing North and South Dakota, Nebraska, Wyoming and Minnesota.

Joseph B. Glick, who has been managing the Southern Climax company, has been transferred by Joseph M. Weber to the Western company.

John D. O'Hara has been engaged for the character part of Judge Brockett in *Miss Philura*, under the management of Liebler and Company. He opened in the part at the Studebaker Theatre, Chicago, Feb. 7.

A testimonial to Damon Lyon will be given at the Hotel Astor on Tuesday evening, Feb. 13, at 8 o'clock. Among those who are announced to appear are Karl Schoenberg, violinist; Charles Schoenberg, pianist; Charles T. Cathline, Shakespearean reader; Helen C. Hendricks, in a society monologue; La Petite Parisienne (the toe dancer); a one-act play, by Granville Sturges, entitled *An Episode in a Coquette's Life*, will be performed, and by special request Mrs. Damon Lyon will give some psychic readings.

George Henry Payne, chairman of the Bronx General Committee of the Citizens' Union, will give his second annual theatre party next Friday night at the Hackett Theatre, where John Mason is appearing in *None So Blind*. Among his invited guests will be William Jay Schielefeldt, chairman of the Citizens' Union; Rhineland Waldo, Fire Commissioner; Deputy Commissioner of Police Hugh, Comptroller William A. Frenders, Deputy Comptroller Douglas Maynor Gayer; George McAnany, President of the Borough of Manhattan; Charles F. Miller, President of the Borough of the Bronx; Lloyd C. Griscom, chairman of the Republican County Committee; Thomas W. Whittle, Republican leader, Thirty-fifth Assembly District; Otto T. Bannard, recent and Maurice Spaulding, J. William Davis and A. G. Boselle, members of the Bronx General Committee of the Citizens' Union.

The friends of Mrs. Thomas P. Jackson (Maude Gifford) will be glad to know that she has sufficiently recovered to be brought home, after having undergone a serious operation three weeks ago at a private hospital.

Three Girls from School, a comedy by Elise West, will be given in Carnegie Lyceum to-night for the benefit of charity.

During his ten weeks' season at the Garden Theatre Ben Greet will revive several old English comedies. A Shakespearean festival in celebration of Shakespeare's three hundred and forty-sixth birthday is contemplated.

A party of Columbia University Juniors and their girl guests during "From week" about 1,000 of them, attended Saturday night's performance of *The Dollar Princess* at the Knickerbocker.

Two amateur performances of *Captain Jinks*, Ethel Barrymore's play, will be given by amateurs in aid of social settlement work at the Waldorf-Astoria Feb. 15. There will be a matinee and evening performance.

The benefit for the Parisian sufferers at the Metropolitan Opera House, in which most of the Metropolitan artists took part, was largely attended, the receipts being about \$10,000.

Charles Frohman presented Winchell Smith's dramatization of F. Anstey's novel, "Love Among the Lions," in Waterbury, Conn., Saturday night. In the cast are: Fred W. Strong, H. J. Carvill, Ben Hendricks, Sydney Bennett, Frank T. Daniels, and Dorothy Sadlier.

NEW ZEALAND NOTES.

The Pollard Opera Company New Composed of Adults—Dramatic Companies on Tour.

(Special Correspondence of The Mirror.)

WALLINGTON, Jan. 8.—J. C. Williamson's new comic opera company opened its tour of the Dominion at Auckland on Boxing Night to a packed house. Repertoire for the tour: *King of Cadenia*, *Havana* and *The Country Girl*.

Amy Castles will open her concert tour at Auckland on Jan. 27.

The management of the Pollard opera company has decided to eliminate the juvenile element from its ranks. In future it will be a purely adult combination.

George Marlow's dramatic company will open a tour of the Dominion at Auckland on Saturday with a repertoire of new melodramas.

J. C. Williamson's dramatic company opened its North Island tour at Wellington on Boxing Night with the melodrama *The Cheat*, a piece that can be classed among the "ordinary" class. The company engaged to interpret the piece is one of the very best that has ever toured New Zealand.

The Fullers have struck it good with vaudeville at Dunedin, Christchurch and at the three houses.

The Scarlet Troubadours are enjoying a very successful return tour of the Dominion.

Carter the magician is packing 'em in every town he has shown since the opening of his tour. He plays Wellington from Jan. 17 to 26.

From the fact that the management of the Pollard opera company has secured the New Zealand rights of *Clarke and Mayne's* musical pieces, it is safe to predict that the latter firm has decided to "cut" New Zealand from their future arrangements.

Anderson's dramatic company are doing good business on the west coast of the South Island with blood and thunder melodrama.

ANDREW SMART.

BERNHARDT'S REPERTOIRE.

W. F. Connor, who will direct Sarah Bernhardt's American tour next season, has received from that remarkable actress the list of plays which she wishes to present in America. They are *L'Aiglon*, by Edmond Houdart; *Jeanne d'Arc*, by Edmond Houdart; *Les Bourgeois*, by Mignol Samacols; *Sapho*, by Alphonse Daudet; *La Sorcière*, by Victorien Sardou; *Camille*, La Bérra, which Bernhardt presents this month in Paris; *Adrienne Lecouvreur*, by herself; *Phedra*, La Rampe, by Rothschild; *La Tosca*, by Victorien Sardou; *Un Coeur d'Homme*, by herself; *Le Fosse*, by G. de Porto-Riche, and *Phryne*. She will leave France with her company at the end of October, and will open in New York in November. Madame Bernhardt is also anxious to continue her tour through Mexico, Chile and most of the South American countries on the Pacific Coast.

THE CITY IN PARIS.

Clyde Fitch's last play, *The City*, now at the Lyric Theatre, will be offered next season at the Theatre Antoine, Paris. The French version is to be made by Pierre Decourcelle, the Parisian dramatist. In a letter from M. Decourcelle to Elizabeth Marbury, who represents the Fitch estate and who recently sent him a copy of the English manuscript, the French author says: "I am happy to tell you that the play will be produced next season. Wishing that all honor of the success (if, as I hope, the play is a success), should go to Clyde Fitch, his name must alone be on the announcements, and my name as adaptor shall not appear. The French public must do justice to the great talent of your compatriot who was so prematurely and sadly taken away."

DRAMATISTS DEFRAUDED.

A newspaper paragraph was the means of bringing to light an extraordinary case of fraud perpetrated on three of England's foremost dramatists—A. Conan Doyle, J. M. Barrie and E. W. Hornung—by their dramatic agent, Addison Bright. Shortly after Bright's death in 1906 Hornung read in a newspaper that his play, *Raffles*, had been presented in America more than a thousand times. He had not received royalties for that number of performances. In the investigation which followed it was found that Bright had retained \$140,000 royalties, of which \$20,000 belonged to E. W. Hornung, \$40,000 to Sir A. Conan Doyle, and \$80,000 to J. M. Barrie. The money has been refunded from Bright's estate.

SPECULATOR ARRESTED.

Albert Brown, a ticket speculator, was arrested Sunday night in front of the Metropolitan Opera House for assault on Edward Johnson, the negro carriage man at the opera house. When Johnson tried to remonstrate with Brown for insisting on selling tickets to two women, who were alighting from their carriage and who already had their tickets, Brown struck him in the face. At the West Thirtieth Street Station Brown was released on bail.

THE DAWN OF A TO-MORROW FOR BERLIN.

Liebler and Company have sold the German rights to *The Dawn of a To-morrow*, in which Eleanor Robson is starring in the United States. Mrs. Burnett's play of cheerfulness will shortly be put on in Berlin.

VIRGINIA HARNED'S RECEPTION.

Two hundred guests were present at Virginia Harned's reception at her home, 37 West Thirty-ninth Street, Sunday evening from four till nine o'clock. The tables in the dining-room were set in the form of a horseshoe. Katherine Florence poured chocolate and Louise Drew presided at the punch bowl. Among those present were William Gillette, Mr. and Mrs. Roland Perry, Frank Shepard, Dr. and Mrs. Dinsell, Mr. and Mrs. Haddon Chambers, John Mason, Mr. and Mrs. Russell Colt (Ethel Barrymore), Julia Dean, Lella McBurney, Mr. and Mrs. John Gleason (Marjorie Wood), Gusie Belasco, James Gordon, Margaret Gordon, William Elliott, Mr. and Mrs. Fritz Williams (Katherine Florence), Acton Davies, Courtenay Poole, Francis Kingston, and Mrs. James Lewis. Miss Harned leaves for California next week, where she will remain for the rest of the winter. She will probably play a star stock engagement in San Francisco.

RELIGIOUS CRUSADE IN FLORIDA.

Judge J. S. Maxwell gave his decision Feb. 1 in the case of the State against J. B. Deicher, manager of the Duval Theatre, Jacksonville, Fla., in favor of Sunday performances. County Solicitor Gray charged Deicher with a violation of the laws of the State in having Sunday performances at his theatre. John B. Harridge, counsel for the defense, insisted that the statute preventing manual labor on Sunday did not apply to Sunday theatrical performances, that the moving of scenery and other work incidental to the performance was not the spectacle for which the people paid, and that no statute existed which forbade a person to display his or her talents. Judge Maxwell's decision has caused much interest throughout the State.

MAXINE ELLIOTT PLAYS FAIRY GODMOTHER

Owing to the generosity and kind-heartedness of Maxine Elliott a thirteen-year-old newspaper, *Aloysius McGilgan*, commonly called "Rusty," will receive an education. Last year while Miss Elliott was at her own theatre "Rusty" awaited her every night to open her carriage door and supply her with an evening paper, for which he refused remuneration. When Miss Elliott returned to Daly's this season "Rusty" was again on hand. Miss Elliott became interested in the boy and learned that he was deserving of charity. She has placed him in the Shattuck Military Academy at Faribault, Minn.

MATINEE OF SARRONA.

A musical event of considerable significance is the first American production at the New Amsterdam Theatre this afternoon, Feb. 8, of a grand opera by an American composer, which has had 175 presentations in the principal opera houses of Italy within the last three years. The opera is entitled *Sarrona*, and the composer is Legrand Howland. The leading roles will be sung by Luisa Villani, Ester Ferrabini, Nunzio Bari, and Giuseppe Pimassoni, supported by a chorus and full orchestra under the direction of Agide Jaccchia. The work is staged by William Parry.

A SYMPHONY CONCERT.

The New York Symphony Orchestra on Sunday afternoon gave a Berlioz programme at the New Theatre. The works chosen for this were the symphony *Harold in Italy*, the overture to *Benvenuto Cellini*, and the most popular numbers from *The Damnation of Faust*—the dances of the sylphs and the will-o'-the-wisps and the *Hakoezy* march, and the air and overture of *Mephistopheles* sung by Maurice Strakosky. Walter Damrosch made a little address before he began to play the symphony, in which he spoke of Berlioz as the greatest composer France has produced.

STAGE WOMEN MEET.

A meeting of the women of the stage will be held at the Lyceum Theatre on Tuesday morning, Feb. 15, at 11.30 o'clock, to discuss plans for their share in the Actors' Fund Fair. Mrs. Ida Catherine Nahn will be chairman. Ethel Barrymore, Maxine Elliott, Julia Marlowe, Billie Burke, Dorothy Donnelly, Mary Shaw, Mildred Holland, Elsie Janis, Adele Ritchie, Mrs. Etta Reed Payton, and Mrs. Sol Smith will be present. It is expected that women will be present from all the companies in New York and from the vaudeville theatres. Various women's clubs will also be represented.

MATTHEWSON LANG FOR AUSTRALIA.

Owing to previous contracts, Matthewson Lang, who has been appearing with the New Theatre company in Don and The School for Scandal, will leave that company March 11. The following day he and Mrs. Lang (Hutin Britton) will leave New York for London, where they will organize their company for an Australian tour. They will open in Sydney May 20.

ACTOR NOW A PHYSICIAN.

Harry G. Stafford, who has been well and favorably known as an actor, he having originated the role of the jockey in Lillian Russell's recent success, *Wildfire*, has permanently retired from the stage and taken up the practice of medicine. He is now located at the New Rochelle (N. Y.) Hospital.

LEE SHUBERT'S SUPPER TO LEW FIELDS.

Lee Shubert gave a supper party at the Café de l'Opera on Saturday night in honor of Lew Fields, who concluded his engagement at the Herald Square Theatre that night and inaugurated his tour through the country yesterday. Mr. Fields will return to New York in about ten weeks' time in order to give his personal supervision to his new Summer Revue, *Summer Widowers*, which will be produced in June. Mr. Shubert had asked about fifty people to meet Mr. Fields, and they were all present. Prominent among them were Judge James G. Gerard, Forbes-Robertson, Winthrop Ames, Fred C. Whitney, Max Steiner, Clifford Potter, Glen MacDonough, Victor Herbert, Sophus Michaelis, Andrew Mack, John Corbin, Dr. Oscar Leiser, Arthur Voegtlin, and H. H. Burnside. A number of surprises had been arranged for the occasion. The first course was served by twelve actors from the Hippodrome made up as waiters. Just as they were in the middle of serving they went on strike, stopped short and began singing "Kelly." Jack Norworth and Nora Bayes rendered "Mandy." Andrew Mack sang "Mr. Moon." Speeches were made by Glen MacDonough, Edgar Smith, Forbes-Robertson, Winthrop Ames and others present.

GOSIP.

Rose Melville is reported to have purchased an orchard at Medford, Cal., where many of her childhood days were pleasantly passed. Miss Melville is a schoolmate of Charles Haezelrigg, manager of the Medford Theatre.

Sam M. Lloyd and wife (Lillian Fym) joined Howland and Gaskell's House of a Thousand Candles company Dec. 9.

Berlin is to have a new \$1,000,000 opera house, which will seat 2,500 persons. A prize of \$7,000, open to every architect in Germany, has been offered for the best design. The scheme is backed by a syndicate of German financiers.

The first extra holiday matinee given at the New Theatre will take place Washington's Birthday, Feb. 22, when the company will present *The Witch*. The same night the company will go to Brooklyn for a performance of *Twelfth Night*.

John Emerson and Percy Haswell, of *The Watcher*, and Cora Maynard, author of the play, have been invited by the American Playgoers' Club to be their guests at their dinner next Sunday night at the Hotel Astor. "The Psychological Drama" is the topic of discussion.

Two hundred officials and employees of banking institutions in New York attended last evening's performance of *Alias Jimmy Valentine*, in which H. B. Warner is starring at Wallack's. Each of the bankers was asked to answer two questions put to them by Liebler and Company, managers of the attraction. First: Would you employ an ex-convict in your bank? Second: Would you consent to the marriage of your daughter to an ex-convict, if the man had given proof of permanent reform? An interesting symposium is expected to result.

Mrs. Harry Burgess (Beatrice Flint) was granted an absolute divorce from her husband, Harry Burgess, in Chicago, Jan. 10. Mrs. Burgess received permission to resume her maiden name.

The management of Burrelle's Press Clipping Bureau announces the death of Frank A. Burrelle, its president, which occurred at sea on Jan. 25, 1910. Mr. Burrelle had not been active in the work of the bureau for several years, and it will be conducted as heretofore under the general direction of Mrs. Nellie Burrelle, and the management of Charles Hemstreet.

The engagement is announced of Gusie Belasco, daughter of David Belasco, and William Elliott, who is now appearing in *Madame X*.

STOCK COMPANY NOTES.

President L. M. Gorman, of the Acme Amusement company, Lincoln, Neb., announces the engagement of Frank Denahan, lately with the Woodard and Belasco companies, as new leading man to succeed Horace V. Noble. J. J. McCabe has been engaged as director and Gorgina Edwards, of the Bush Temple, Chicago, as second woman. Arling Alcine played Charles Brandon, in *When Knighthood Was in Flower*, with the Mack-Leone Players at the Bungalow Theatre, Salt Lake City, Jan. 31. Mr. Alcine had but short notice to prepare for the part, but from the favorable comments by local press and public he evidently made the most of his opportunity.

The Edwin Bailey Stock company opened Jan. 24 for a twelve weeks' season at El Paso, Texas, and it is thought that the engagement will prove a popular one. The company includes, besides Edwin B. Bailey and Grace Lockwood, Harry Scott, Alene Lovelace, James A. Park, W. B. Bainter, Leo Flerson, J. C. Marlow, E. E. Pollock, Helena Griffen, and Ben Hinton.

BROOKLYN AMUSEMENTS.

Genoa and The Silver Star played to crowded houses Jan. 31-5 at the Montauk, and this week *The Merry Widow* makes a return visit to that house for a week's stay, with capable cast, including Frances Cameron and Robert H. Graham. Next attraction, Mabel Taliaferro in *Springtime*.

The Queen of the Moulin Rouge completed a two weeks' stay at the Grand Opera House 5 and is succeeded by Richard Carle in *Mary's Lamb*. Carle is supported by Adele Butler, Violet Seaton, Rita Stanwood, and his usual chorus of good looking girls. Next week, *The Yankee Prince*.

Eleanor Hobson in *The Dawn of a Tomorrow* was the attraction at the Majestic, and Mrs. Burnett's play was appreciated to the fullest extent by a well filled house. Dustin Farnum in *Cameo Kirby* 7-12.



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TO OPERA HOUSE MANAGERS

Read what the *Westville Daily Messenger* says: *Westville, Pa., Daily Messenger, Feb. 4, 1910.* STUBSON'S "UNCLE TOM'S CABIN" CO. The old but ever new "Uncle Tom's Cabin" hold the boards at the Academy of Music yesterday afternoon and evening, and played to the business at each performance. It has often been said that there can be nothing new in a play which has run for over a half century, but the proprietor, Leon W. Washburn, has proven again and again that the great work of Harriet Beecher Stowe can be dressed up and made to appear new and attractive. A new feature of the play is the specialties, in which new dances appear, sing and dance, and including in portions which were in vogue "how do you do." The scenery adds much to the interest of the play. All the characters are in clever hands. Mr. Washburn has won the title of "Uncle Tom's Cabin" company for a continuous period of 14 years. Washburn is a sure winner, as he "delivers the goods," and has the only real show of the kind on the road.

NOTICE

Learning that parties supposedly connected with the Louis Hallett Company have been offering for lease certain plays which said Company has no authority to handle, I wish to state that said action has been without my consent or knowledge. All money due the Company on engagements secured must be remitted to and can be receipted for only by me. My office business is being conducted as usual, the same being in process of incorporation.

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OREGON.

MEDFORD.—OPERA HOUSE (Charles D. Haezelrigg): Brewster's Millions Jan. 26; excellent co.; capacity house. Rose Melville in *Sis Hopkins* 28; good co. and house. Frederick Ward 29; dramatic recital of Hamlet; excellent production; fair house. The Charles B. Haezelrigg 12. The Great Divide Co. 13. Strongheart 17. The Lion and the Mouse 23. Wine Woman and Song April 2.—ITEMS: After the recital 29 Frederick Ward was entertained by Medford Lodge, 1188. R. P. O. R. A banquet was given in his honor and much enjoyed. They loved a Louis 50 pleased capacity house. Shadowed by Three 5. The Golden of Liberty 13. Folly of the Circus 19. The Real Kiss 20.

PENNSYLVANIA.

KANE.—TEMPLE (H. W. Sweet): Martin's U. S. G. Jan. 29 to two good houses. The Japanese Girl (local benefit of Public Library) 4. Married in Haste 6. Monte Carlo Girls 12. The Mummy and the Hummingbird 16. Paid in Full 19.

Several New Productions—Miss Patsy—Miss Nobody from Star-land—Molly May—William Faversham in Herod—Shuberts—Get the Great Northern—Grand Opera for Chicago.

Head of Low Fields' publicity staff, is

tempting to establish in this scene very broad lines of comparison, but as the comparison is made of one thing to another, the second is not as talented as it might be. It has nothing in common with the lifelessness of private dining room scenes and vulgar suggestiveness of other current attractions. Scene 4 is the surprise of the production. It shows the state of the Princess as seen from the back wall of it, looking out toward audience. The curtain is closed, and rehearsal is imminent. The arrival and rehearsal of the company take place. The curtain goes up, the painted drop audience and auditorium is seen back across a row of footlights near the real back wall, and there in a pit sits the conductor, his head and shoulders showing. The performance proceeds with the audience's back to the scene. The scene to the real audience seemed greatly interested in the new revelation of life behind the scenes and there was a good deal of good comedy in it.

ALBERT B. L. HEWES.

Denman Thompson in The Old Homestead was at the Metropolitan at 10-30 and drew away the crowd. Co. was played to big audiences. The House Man was the attraction at the Grand and pleased capacity houses all the week. Herman Thiers in Helen Day 80-8 had excellent support and was second good business. The Man of the Hour 6-12.

OLLEN A. WORTON.

THE WEEK IN BOSTON THEATRES

A Fine Line of Attractions Running—Petition for a Change in the Stage Children's Law—Social and Professional Chat.

(Special to The Mirror.)

Boston, Feb. 7.—Most of the changes of bill in town to-night were at the Shubert houses, as nearly all the other places in the city continued their attractions.

The new Shubert turned to musical comedy after a fortnight with Shakespeare, and The Midnight Sons started upon a run, which is expected to last for eight weeks, the opening being most auspicious.

Walker Whiteside is the newcomer at the Majestic, a comparative stranger to Boston, but he was well liked in The Melting Pot.

J. R. Dodson's first engagement as a star brought a large audience to the Colonial, and his work in The House Next Door was quite the best that he has ever given here.

The Boston Opera company is back at its Back Bay house again to-night, opening with Carmen, after its tour of the West. The chief novelty of the week is Il Maestro di Capella, with Pini Corsi, coming on from New York.

The Thursday nights are abandoned for the last half of the season here, but the Saturday nights go back, no longer by debutantes' performances, but popular price evenings.

Maudie Adams has been breaking records with What Every Woman Knows at the Hollis, and the two houses on Saturday brought more money than the theatre had ever taken in one day. Seats have been placed on sale for the entire engagement.

Rebecca of Sunnybrook Farm now has no successor in sight at the Tremont, for the time has been extended indefinitely, and the production is having a circus booming all over New England.

No limit has been in sight at all at the Park for William Hodge in The Man from Home, and the audiences for the second month are quite as large as for the first.

Going home was announced once for the Globe and then shifted, but it is here at last, with Walter Jones playing his first engagement here for some time.

John Craig was tempted to run Are You a Mason? longer at the Castle Square, the business was so big, but he has had to leave, and gave Shore Acres in most effective fashion.

Cohan and Harris' Honey Boy Minstrels opened for a big week at the Boston. George Evans, who was ill at the engagement last year, is naturally the chief attraction.

Bransby Williams in his Dickens impersonations heads the list at the American Music Hall.

COLUMBUS.

The New Stock Company, A Strong One—Prospects Are Bright For a Good Season.

Decidedly the most important happening in local theatrical circles was the opening Jan. 31 of the new Columbus stock co. This co. is a well balanced one, containing many clever people, with a wide range of experience, and several of them are actors of much note. A. H. Van Buren, the leading man, made an unequalled hit of the kind that will mean big business for the company. His performance in "The Man from Home" was a masterpiece. The company's first week was a success, and the prospects are indeed favorable for a big money making season. The Great Divide follows.

Amelia Stone in The Kissed Girl was the attraction at the Grand Southern 31, followed by Grace George in Woman's Way 1 and George Arliss in Septimus 4, 5, all of which drew big business and pleased.

The High Street Theatre divided the week with Grandstar and The Fatal Wedding. Both played to fine business.

The new Grand, formerly the Gayety, playing burlesque, now playing vaudeville and showing pictures, opened on Monday, 31, to excellent business. Burlesque "with the lid on" was not a paying venture here and the policy of the new house is to cater to women and children. The prices will range downward from fifteen cents.

Oscar Hammerstein presents Tetrazini and Orville Harold at Memorial Hall 4.

JOSEPH R. HAGUE.

DETROIT.

Mary Mannering Filled Special Engagement at the Garrick—Good Bill at the Temple.

At the Garrick Jan. 31-3 Mary Mannering played a special return engagement in Rachel Crothers' charming play, A Man's World. Excellent attendance was recorded for the week. Next week, Viola Allen in The White Sister.

The Three Fawns was the attraction at the Opera House 31-3. Next week, Kyrie Bellows. One of the most charming acts seen on a local vaudeville stage this season was found on the program offered by the Temple. Edwin Stevens in An Evening with Dickens, assisted by Tina Marshall, 31-6.

The Man of the Hour drew fairly well at the Lyceum 31-6. Next week, Charles Grapewin. Manager Ward of the Gayety, offered the Harry Hastings Show 31-6. It was a well drilled, tuneful aggregation, in keeping with the standard of the house. Next week, Robinson Crusoe Girls. ELYP A. MAHONY.

The burlesque bookings in town this week are: Gaiety, Golden Oozok; Columbia, Fashion Plates; Howard Athanasium, Lady Buccaneers, and Casino, College Girls.

The flag are back again as Grand Opera House attractions after playing at other houses, and they had royal welcome in King Casey.

Loie Fuller's Ballet of Light is re-engaged for a fourth week at Keith's and the Countess de Pierrefeu in a society dancing novelty.

All the leading houses in town this week have slips in their programmes asking signatures to the petition to the Legislature for child actors in Massachusetts, and the signing is very general over the city, as well as in the other places throughout the state.

Actresses coming to Boston are fortunate in the invitations which they receive, as the Professional Women's Club and the Drama Club of Hadcliffe extend hospitalities to them. One club is going to build a clubhouse, and each member of the other has ambitious as a playwright.

An engagement announced last week was that of Zaidie Appleton, daughter of George J. Appleton, and Reginald H. Blair, secretary of Mayor Hibbard. Upon marriage she will retire from the stage.

Mrs. Charles H. Bond gave a dinner to Queen Lilliputian last week at her home at Brandon Hall, Brookline, where she is living while her new residence on Commonwealth Avenue is being completed.

A clever scheme has been devised for The Midnight Sons, and leading charities have been given the chance to furnish supper for the theatre scene and receive the money for their use. Included in the offer were the Dorothea Dix Home, Floating Hospital, and Bank Officers Association.

When Louise Mackintosh plays here in a few weeks, a reception is to be given in her honor at the Vendome. The details are being arranged by Mrs. Gay Currier (Marie Burgess).

Loretta Nolan Merrill, sister-in-law of George Cohan, was given her divorce from Frederick Merrill last week. Additional witnesses outside her family appeared and the decree was granted.

M. Douglas Flattery, the dramatist, was the one who petitioned the Legislature for a change of the law permitting arrests on meane processes, the bugbears of actors visiting Boston. A postponement in hearing was granted. JAY BENTON.

SALT LAKE CITY.

The Shepherd King Well Received. Maude Leone and Arling Alcine Draw Well.

Entire week of Jan. 27-31, Wright Lorimer in The Shepherd King at the Salt Lake Theatre gave the patrons a treat long to be remembered. Business began light first of week, increasing to packed houses latter part. Brigham Joyce, who is a Utah man, was well received. Fredrica Goring, Helen Ninger, Ruth Copley, E. P. Roseman were each excellent. Co. generally good. Scenic effects very good. Robert Mantel in Shakespearean repertoire 3-5. The Colonial, King Lodo, reigned supreme entire week to excellent business. This production is one of the best in point of costume that has been seen here for several years. Eleanor Kent, for her singing, fine costumes and good looks easily held her right to first place. Joe Barnett shared honors. William Friend in the title-role was good. Charles J. Udell, Louise Mink, Laura Mallard, and Osborn Clemenson were each popular. The chorus was pretty and well trained. John Cort was in the city ahead of this co., but he didn't tell us half how good it was.

At the Bungalow, the Willard Mack and Maude Leone stock co. presented The Royal Mounted to good business entire week. Mr. Mack was on the sick list Saturday night, and the house was dark two nights following. Maude Leone appeared, William Friend in the title-role was good. Charles J. Udell, Louise Mink, Laura Mallard, and Osborn Clemenson were each popular. The chorus was pretty and well trained. John Cort was in the city ahead of this co., but he didn't tell us half how good it was.

The Grand goes merrily on with Uncle Dick Sutton's clever stock co. becoming more popular each week. The play was The Man of Mystery.

H. A. Grant, for many years representative in this section for John Cort, finding the work too arduous of managing the Colonial, Bungalow and the house in Ogden, has resigned from the Colonial and will give more close attention to the Bungalow. He will still have a general care of John Cort's out of town business.

Walter McCallough, well known here for his recent engagement as leading man with the Mack stock co., is in the city with a clever sketch at the Orpheum, entitled The Devil, The Servant and the Man, and which caught the interest of audience at once. C. E. JOHNSON.

CINCINNATI.

The Prima Donna at the Grand—Eddie Foy at the Lyric—Stock Company's Work Pleased.

CINCINNATI, Feb. 7.—Fritzi Schell in The Prima Donna was the attraction at the Grand and greatly pleased good business. The co. was large and the star received good support from John E. Hazard and Vernon Davidson. Mr. Hazard played the bill at the Lyric and Eddie Foy's impersonation of the melancholy Dane was much enjoyed by good houses.

Via Wireless, with its wonderful spectacular effects, was presented at the Walnut and proved one of the most pleasing of the season's offerings.

The Forepaugh Stock co. in The Marriage of Kitty was well put on at the Olympic. The work of this co. continues up to the usual high standard, and is growing in popular favor.

The Court of Monte Cristo had fair business at Henck's.

Crowded houses greeted the Holden Stock co.'s production of Faust at Lyric. Willis Hall was Mephisto and Miss Neville the Marguerite. Fanny Ward presented a new sketch called Van Allen's Wife at the Columbia. Miss Ward is well remembered here, having appeared at the Grand last season in The New Lady Bank.

A. J. McNAIR.

MILWAUKEE.

Miss Nobody from Starland Said to Be Good—Praise for Ralph Hara.

The premiere of the latest Princess Theatre attraction, Miss Nobody from Starland, was given at the Pabst, matinee, Jan. 30. Manager Mort H. Singer fairly outdid himself in giving a very gorgeous and lavish production in every detail. There were many novel features, the principal one being in the first scene, which is supposed to be the deck of an ocean liner. At the end of this scene the gangplank is lowered over the orchestra pit, and the entire co., principals and chorus, rush down through the main aisle of the theatre and then back on the side aisle to the stage. This made quite a hit at the opening performance. The co. was headed by Ralph Hara, a very clever comedian, who works in a quiet, unassuming manner, that is very pleasant, and Bessie Wynn, who made a very charming appearance and played her part in an extremely graceful and pleasant manner. The third and fourth scenes represent the stages of the Princess Theatre during the rehearsal of a musical comedy. In this scene a great hit was made by James C. Marlowe, in the part of the producer and stage director. Mr. Marlowe's methods were very effective and interesting. Blanche Deyo, as an Italian girl, contributed several singing and dancing specialties that were worthy of note. Nellie Follis, in the subreptic part, was excellent. Among the other members of the co., who deserve great credit for high-class work, are Hallin Mostyn, George Moore, Bert Morton, Wal Brooke, Harry B. Jones, and Lawrence Comer. The chorus was a large one, the costumes and scenery gorgeous, and the production, undoubtedly, will be a success in Chicago. The music was by Joseph E. Howard, and there are several very catchy, snappy and tuneful numbers. The stage direction of Joseph Smith is to be commended. The play continued at the Pabst for two performances the 29th, and then moved over to the Davidson 30.

The Clansman was one of the best attractions that the Bijou has had this season. The opening performance 30 was greeted by crowded houses, and the presenting co. was an extremely strong one. One of the best parts in the play is in the hands of Joseph Garry, who presented a very convincing character study, his work in the last act being especially deserving of mention. Another good part was well played by Arthur De Vop. John B. Cook was convincing. The leading woman was Evelyn Faber, who played in a delightful manner. The comedy parts were well taken care of by W. A. Jordan and Maud Durand. Brown of Harvard 6-12.

Showing the Wind was given a fine presentation by the Friend Brothers at the Shubert, opening 31 to a good sized audience. The leading part was played by Edith Evelyn, in the same finished manner that patrons of this theatre have always expected from her. The other main parts were well played by William Reynolds, Edwards Rabbie, Haliea, and Chatterton. Jean Galbraith, Cora Witherspoon, and Gerald Harcourt. All of the parts were in capable hands. The scenic equipment is adequate, and a very pleasant performance is given. The Christian 7-12.

The Return of Eve to the Alhambra opened 30 to a good house. The co. was headed by Bertha Gailand. The chief among her support was Edward Mackay, who was quite a stock favorite in Milwaukee while leading man of the Sherman Brown stock co. Mr. Mackay played his part in a finished manner, and received a fine reception at every performance. The Gay Musician 6-12.

The Builder of Bridges, presented by Kyrie Bellows and co., opened a short engagement at the Davidson 31.

The Goddess of Liberty 3. Arcene Lapin 6-12. Pastor Brose was presented by the German Stock co. at the Pabst 30-3, the same co. appear in the farce entitled Das Opperlamm. The concert given by Ferruccio Busoni the 31st was well attended. A. L. ROBINSON.

PROVIDENCE.

Mable Brownell and Virginia Berry Deserve Special Mention—Rumor of New Theatres.

Low Fields' The Midnight Sons opened at the Opera House Jan. 31 and capacity business prevailed throughout the week. Andrew Mack in The Prince of Bohemia 7-12.

The David Kessler Thalia Theatre co. returned to the Imperial 31, for two performances only, presenting The Believers and Nora of the Bell House. Madame Esther Rachael Kaminsky was in great measure responsible for the success of the engagement.

Harry and Mildred Houliere carried their audience through a most entertaining period of magic at the Imperial 2, where they closed the week. Mr. Houliere's magic was of a vast amount of skill and accomplished some remarkably clever tricks. A troupe of Japanese jugglers and acrobats also feature with satisfactory results. Love Among the Lilies 7-12.

The Great Divorce was the attraction at the Empire 31-5, and, headed by Edwin Mordant and Stephen Ghent, a fine presentation was effected. Mr. Mordant's interpretation is excellent and Mabel Brownell is very effective as Ruth Jordan. One bright feature of the performance was the work of Virginia Berry. The Girl from Hector's is to follow.

With a good burlesque and one of the best oases seen at the house this season, The Golden Crook Extravaganza co. did a fine business at the Westminster throughout the week 31-5. Oh, You Women 7-12.

Rumors of a new theatre have from time to time gained a wide circulation in and around Providence, but as yet the plans have not materialized. In this connection, however, it is now an assured fact that the city is to have a new theatre, a number of offices and stores. The policy of the house is yet unknown, but it is understood that first-class attractions will predominate. All of this is made possible by the untiring efforts of Edward P. Albee, who some time ago purchased a very desirable slice of land adjoining the property where the Nickel, also one of Mr. Albee's houses, now stands. Mr. Albee has assured the public that he will build a theatre which will not only surpass anything in the city at present, but will compare favorably with any in the country. This will mean a great deal to Providence. Work on the plans will begin at once.

A. Louis Morris Mann died very suddenly at her home in this city on the 29th inst. of apoplexy. She was born in Providence in 1830 and has been notably identified during her stage career in support of such well-known actors as Edwin Forrest, Forrest, Cushman, and McCall. She was also in support of Deems Thompson for 22 years in The Old Heidelberg. F. P. HYLAND.

LOS ANGELES.

The Spendthrift Deals With a Paramount Social Question—News of the Week.

The Spendthrift, a new play, by Porter Emerson Browne, had its first tryout at the Belasco, was well received, and popular enough for a second week's run Jan. 31-30. The characters were Richard Ward, played by Lewis Stone; Mont Ward, his brother, by Richard Vreem; Philip Cartwright, by William Yerman; Rufus Thorne, by Howard Kent; Sanders Ward's butler, by Charles Giblyn; Frances Ward, Richard's wife, by Thais Magrane; Charles Van Sandt, her sister, by Beth Taylor; Gretchen Jans, their aunt, by Ida Lewis; Miss Frances' maid, by Grace Gardner. There were four acts, and during these the story of the vicissitudes of Richard Ward's married life is unfolded. Ward married for love, but unfortunately selected a girl who did not care for children, who was utterly irresponsible in her domestic affairs and the household economy. She loved her husband in a mushy way, but loved display, clothes, society, and last but not least, herself. Ward earned a good income, but was fast running into overwhelming debt. Many scenes ensued and finally she handed him a large sum of money, which she tried to make him believe she had borrowed from a relative, and which amount was just about enough to stave off bankruptcy. The husband doubted that the loan came from this relative, and finally forced her to admit that she obtained it from one Suffera Thorne; this opened the dramatic scene of the play and the proving of her virtue, her willingness to become a mother and return to a more simple life and ended a tensely interesting drama which calls "a episode a episode." Lewis Stone and Thais Magrane, together with Ida Lewis had the principal roles, and their acting was beyond comment. Miss Magrane, without exception, developed the best character and displayed more strong emotions than in any previous assignments. The Man of the Hour 31-6.

Mrs. Leslie Carter and her splendid co. in Vasta Herpe at the Mason 24-25 to well filled houses. The piece is out of the ordinary, and Mrs. Carter's work stands forth as decidedly startling; her support was splendid, and the staging really excellent. William Crane in Father and the Boys 31-5.

Woodland had its second week at the Grand, and Ferris Hartman received all kinds of press notices and public testimonials in the shape of packed houses, as to the merits of the production which was capital. The Wizard of the Nile 30-5.

At the Majestic Charles B. Randolph and his co. gave an entertaining production of An American Lord, and the attendance 22-30 was most acceptable.

The Crisis, as played at the Burbank 22-30, proved quite a house breaker. It was well staged and carefully handled. The Virginian 30-5.

Louis Judah, the popular representative of the Shubert's from a treasurer's standpoint at the Auditorium is the proud father of a homing bird. Mr. Judah, who has been the recipient of many congratulations, and is so happy that he removed the "free list" suspended sign from the front of the box-office.

The Orpheum Road Show had its second week with the new addition of Alice Lloyd, the famous London comedienne, the McLaughlins, Brothers Permann as new additions.

John Blackwood, who has been a sufferer from rheumatic gout, is improving considerably, and hopes to be able to remove the crutches entirely in a very short while.

The Elks Club is local organization of men, who have been giving a series of four or five each year for over twenty years, had with them as soloist of the evening 35, Bertha Vaughan, better known in vaudeville as Wynne Winslow. Bertha Vaughan's place of the evening was the Ark from Trevelick. "Ark from Trevelick" which she sang with finished art, and received a hearty response from over two thousand admirers.

Madame Schumann-Haick sang before an audience of 2,500 27, and received ovation after ovation; her concert on Saturday afternoon 29 was as great a success from both standpoints. She will return for a third concert 11.

DON W. CARLTON.

TOLEDO.

Frederick Kirby and Fay Courtney Ramond—Grace Leith and Eugene Powers.

At the Valentine Arsene Lapin held a large audience in rapid succession Jan. 29. A German from Mississippi, with Burr McIntosh and Will Deming, opened for a week 30 to good houses. Mr. McIntosh will give his illustrated lecture on afternoons 4, May 30-31.

The Lyceum had Vaughan Glines in 31, 31-30-5. The sale of seats for the week was a record breaker, and Manager Kelley, of the Lyceum, has arranged for two extra matinees on Wednesday and Friday. In the east are two Toledo favorites, Frederick Kirby and Fay Courtney, both having been members of the Grand Empire Stock co. Heart of Alaska 6-9. Sporting Deacon 10-12.

The Payson Stock co. at the American offered The Lost Paradise 30-5, and it proved a popular success. Rachel May Clark and E. R. Sarda Lawrence carried the leading roles in a manner which fairly outdid all previous efforts. Grace Leith as Cinderella and Eugene Powers as Sweeney divided the honors with the other chief performers. Miss Gause and Otto Kruger, the new members, made distinct hits. Bonsoire 6-12.

Auditorium dark. Charles Robinson's Cruise Girls pleased good houses at the Empire 30-5. Girls from Haysland 6-12. E. M. HENK.

MINNEAPOLIS.

Mark Smith and Miriam Nashitt Made Them Laugh—Good Work by Roger Gray.

After a week divided between The Soul King and The Old Homestead, the Metropolitan had an excellent laughing attraction in The Traveling Salesman. Jan. 30-31, Mark Smith and Miriam Nashitt headed the co., which was a capable one. Polly of the Circus, with Ida St. Leon, 7-12.

Roger Gray, an old Minnesota "U." football player, carried off most of the honors in The Gay Musician, at the Lyric. Good work was done by Texas Gulnan, Fred Klingel, Harry Benham, and the other members.

At the Bijou The Square Man was given by a well balanced co. which included Frank S. Petyer as the Englishman, Mabel Van Buren as Diana, and George W. Deyo, who carried off most of the honors in his old role of Big Bill. School Days will follow. The Dramatic Club of the University of Minnesota will present Shaw's You Never Can Tell at the Princess. CARLTON W. MILLER.

Douglas Fairbanks to Try Out The Lamb, Owen Davis' Dramatization of Sewall Ford's "Cherub Devins"—Preacher's Attack on The Easiest Way Has No Effect on Public.

The Bureau of Contracts and Statistics has issued licenses for forty theatres for 1910. This number does not include the moving picture houses, of which there were about 200 last year. The list is expected to be cut down to 150 this year. Inspections have been made of the theatres by the fire and insurance authorities, and they are now devoting attention to the combination houses. So far no fault has been found with existing conditions.

Blanche Walsh in The Teat was the offering at the Tacoma Jan. 23, 24. Business light. Madame Carreno appeared 25 and gave an evening's entertainment, full of delight, to a large house of enthusiastic music lovers. The Top o' th' World 27, 28, was well presented to fair sized audience. Jeffries and co. 29 filled the house with local "sports" and seemed to please.

FRANK E. COLE.

Viola Allen in *The White Sister*, with James O'Neill, William Farnum, Mims Gale, Mrs. Fanny Addison Pitt, turned out to be a flop after the third act. Miss Allen received twenty curtain calls.

Elsie Ferguson in *Such a Little Queen* was very well received at the Star 31-6. This was Miss Ferguson's first appearance here as a star and she made a very favorable impression.

Reinald Kuster in *Lana Rivers* held the boards of the Lyric 31-6.

A. H. Wood's occasional melodrama, *The Convict's Sweetheart*, was at the Academy 31-6.

7-12. WILLIAM CRABSTON.

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

AROUND VARIOUS CIRCUITS

Improvement in the General Trend of Business Is Reported from the Headquarters of Coleman's, American Theatrical Exchange, Burt's and Sommers' Tours.

A variety of attractions continues to draw through the South and Southwest. St. Elmo and other similar "book plays" are favorite drawing cards this season, while new theatres in course of construction show a gratifying outlook throughout this territory. The following items from many different cities and towns prove that better times are coming:

J. J. Coleman's Circuit.

Buster Brown will again play this circuit next season. All the local managers are more than pleased to get them, for their business this season has been, as a rule, better than ever.

Graustark did excellent business through Kentucky last week. Louisville has them over \$200 and the weather was none too good, either.

Pittman and Countess will manage the La Meade Opera House at Greenville, Ky. Many necessary improvements will be made and the bookings made through this office.

Gaines and Gaudin have bought the lease of the Witbeck Opera House in Campbellville, Ky., from the former manager, J. W. Herr, and will personally manage the house. The bookings will continue to be handled by this office.

W. B. Patton, under management of John A. Street, has been outdressed through Louisiana. Wins, Woman and Song company will play Louisiana in February.

Grace Van Stoddard in The Golden Butterfly actually created a furore through Louisiana and Mississippi, and her business was capacity.

Grace Van Stoddard in The Golden Butterfly got \$5,332 in Shreveport, Natchez, Jackson and Yazoo City, an average of \$1,334 a performance. Not so bad for a "panic" season.

St. Elmo did such a good uniform business and gave such excellent satisfaction over this circuit that they are now arranging a route for next season through same territory.

William F. Mann will send eleven of his companies over this circuit next season. Harry Scott company will send three and Kirey and Britton two. Burt's are now being arranged.

They are hungry through Kentucky, especially good money for any such organization this spring.

American Theatrical Exchange.

Since the first of the year this office reports business in Oklahoma and Texas so good that the first-class attractions have changed their routes in order to play these States.

On account of the business being so good, Tim Murphy, The Haystack, Prime Minister, Minstrel and Al G. Field's Minstrels, Dr. Wolf Hopper in his new play and Marie Cahill will also play Oklahoma and Texas in February and March.

Folly of the Circus (Ben Stearns) is doing phenomenal business. The gross receipts were over \$1,000 a night in Denison, Sherman, Wichita Falls, and Amarillo, Texas. This attraction is giving excellent satisfaction.

Dramatizations of well known books of the St. Elmo and Graustark type have been proposed for the coming season. Book plays have been in great demand over this circuit recently.

The Little Nema company played three days at Memphis, Tenn., to over \$6,000.

The new railroad, which will extend from Memphis, Tenn., to Little Rock, Ark., and from Little Rock to Paris, Texas, will mean a saving of two hundred miles for companies traveling from Little Rock to Paris. It is hoped it will be finished next season.

The New Theatre at Little Rock is rapidly nearing completion, and will be opened Sept. 1, when it will be placed on this circuit. Fred Wise will be the manager.

All the local theatre managers on this circuit report a vast improvement in business.

C. A. Burt's Southern Circuit, Inc.

Manager R. G. Morris, of the Opera House at Ashboro, N. C., reports the unfortunate information that his house was destroyed by fire Jan. 25. The prospects for a new theatre for the coming season are very encouraging.

There is now under construction at Marlinton, W. Va., a large amphitheatre, 50 x 118 feet, which will be ready for the fall season. This theatre will be on the ground floor, well heated and will accommodate about a thousand people.

J. O. Tilton is the promoter of the enterprise. Hamilton and Heyman, managers of the Chester Opera House at Chester, S. C., have decided to build a new theatre for the coming season.

Affiliated Circuit.

George B. Peck and George M. Gatts, Chicago representatives of the circuit, were in town last week for a few days, arranging bookings for next season.

S. F. Harrington continues as manager of the Grand Opera House at Peoria, Ill. He announces that the promoters are rebuilding the theatre, which will open Sept. 1.

L. M. Crawford, manager of a chain of theatres in and around St. Louis, was in town last week to personally arrange bookings on this circuit for the coming season. He reports phenomenal business, and the prospects for next season show improvement.

Harry G. Sommers' Circuit.

Harry G. Sommers, of the Knickerbocker Theatre, New York, who has managed the Jefferson, Graham, Ind., since it was dedicated, Nov. 6, 1906, has closed a new five-year lease with the Jefferson Theatre Co., dating from November, 1910. Mr. Sommers' Indianapolis Circuit now embraces Grand Rapids, Benton Harbor and Dowagiac, Mich.; South Bend, Elkhart, Goshen, Marion, Richmond, Lafayette and Connersville, Ind., and Cairo, Ill.

Leland to S. A. Schum.

A deal that has long been looked for by the citizens of Asheville, N. C., and the attractions playing the Schum Circuit was consummated last week, when Mr. Schum's Circuit is a five years' lease for the Auditorium. This is one of the largest theatres in the South, seating nearly 2,500, and the better class of attractions going into this city will reap a harvest. To illustrate

the capabilities Al. G. Field's Minstrels played this house last September to \$1,800, with \$1 as the best price for a seat. Mr. Schum's theatre is a number fourteen throughout North Carolina, including Danville, Va., and attractions in general report that business on this circuit has suffered less than anywhere else in the South.

SAN FRANCISCO.

Marie Cahill and Her Songs Found Favor Here—Louis James Opened to Good Business.

Another stellar attraction drew a crowded house at the Columbia Jan. 24, and a genuine treat was offered in the nature of a musical comedy. Marie Cahill being the particular lead.

Her songs were encored again and again. These being special favor were "Whoo! La La," "It's the Doctor's Bill," and "The Arab Love Song." The co. was up to the star's standard.

and in as follows: George Keady, Davenport, Edward Marie, J. B. Carson, Ann Mooney, Ann Ford, Temple Evans, Marie Ford, Blanche Wilmet, Jane Rutledge, Sam Hardy, Wallace McCutcheon, W. G. Stewart, Hattie Fox, Arthur Gorman, Mary Mooney, George Deane, and John Wheeler. This plays another week.

At the Van Ness Louis James and his wife, Apple James, with a well selected co., opened 24 in Henry VIII to a good house, which continued during the week ending 30. Merced and Venice were the other vehicles offered.

William Howell, Richard Scott, Thomas Reynolds, Otto Andrie, Paul Terhune, Harrison Thompson, Hensel Prince, Edmund Flaig, Harris Forrest, Henry Hemple, and Ida Werner composed the remaining co. Mrs. Lennie Carter followed 30 in Vista. Here to an excellent house, all her admirers of former triumphs.

All on account of Miss was the much praised bill at the Alcazar 24, with the return of Bert Wessner in the cast supporting Evelyn Vaughn with a very superior stock sliding. Alice of Old Vincennes to follow. The road co. is now in readiness for its tour, perfectly primed by Fred Butler, in St. Elmo, who has given strict attention to rehearsals in spite of the fact that he has broken his wrist cranking his auto. The co. includes Gerda Nelson and Charles Gunn, playing opposite leads: Louise Brownell, George Woodthorpe (Bud Woodthorpe's sister), George Baldwin, Edgar St. Clair, Ralph Bell, James Du France, Chris Lynton, James McCaw, and Don Gillette.

Kath at the Princess, with his funny partner, Dill, is causing bunches of laughter with the travesty of The Music Master as an afterpiece to Hildy. Laura Oakley is playing the long lost daughter. This new play will open 24, but stage business postponed it until 25.

Max Pisman at the Bayview did a larger business than was expected in Mary Jane's, which opened 25 and continued until 30. With him were Frank Wright, John O. King, Ernest Warren, David Marlowe, Thomas Hanson, West, Edwin Chapman, Charles Merriwell, G. H. Stewart, Helen Lockaye, Dorothy Phillips, Gretchen Hartman, Nina Alanson, Helen Harley, and Agnes Hartman.

At the Valencia Professor Napoleon held forth 27-29, filling houses and attracting dollars for charity purposes.

Maud Allan is anxious to come to San Francisco, her home town, to dance. Will Greenbaum has encouraged her to come, believing that he will have time to see her.

Miss Treadwell, a U. C. graduate, and now with a co. at Ye Liberty, playing Oakland, repulsed the carmenes of a stranger the other evening in Berkeley by the plentiful application of an umbrella.

Florence Roberts opens 7 at the Novelty for a four weeks' engagement with The Transformation.

Two carloads of scenery have already arrived to be used by Robert Mantell during his engagement in San Francisco.

A. T. BARNETT.

SPOKANE.

Bernard Daly Scored a Hit—The Del S. Lawrence Company to Open Soon.

McIntyre and Heath scored a success in in Hayti at the Auditorium Theatre, playing to four large audiences Jan. 22-26. The supporting co. was capable. Maud Powell afternoon of 30. Top of World 30. J. J. Jeffries-Gotch Athletic Combination 30. Verbanos 30. David Wardfield in The Music Master 30. The Merry Widow 30-32. Olga Netherland 15, 16. Myrtle Byron, under the auspices of the Wagner Club of Spokane, 17. Stubborn Cinderella 24-25. Louis James 27, 28.

Bernard Daly scored heavily in Sweet Innal-fallen at the Spokane Theatre 27-29. The supporting co., including Victor Harvey, Norbert A. Miles, James J. McHugh, Carrie Lamont and Marguerite Hart, was good. Spokane Symphony Orchestra afternoon of 30. As the Sun Went Down 30-32. The Wolf 13-19. Brewster's Millions 20-26. Wildfire 27-March 5. Great Day 6-12. The Lion and the Mouse 13-19.

The senior class of the Spokane South Central High School gave a very creditable performance of The College Widow at the High School Auditorium the evening of 28.

Charles P. Elliot presented The Man from Home, representing all the characters himself, to a large audience at the Vincent Methodist Church 28.

The Spokane Choral Society will begin the rehearsal of Schumann's Pilgrimage of the Rose next week, which will be presented at the Schumann memorial concert, which the club is planning to give later in the month.

Knights of Columbus were guests of honor at the Spokane Theatre the evening of 24. Bernard Daly is a member of the order and was enthusiastically received.

The Del Lawrence co. will open at the Spokane March 20. The co. will play here for twenty weeks, opening with The Rose of the Rancho and following with The College Widow, Dorothy Vernon of Haddon Hall, The Seven Men, Darling of the Gods, and many other high class plays. This is the first move toward a general stock circuit in the West, the cities already mentioned for the circuit being Portland, San Francisco, Los Angeles, Seattle, Kansas City, Salt Lake, New Orleans and Denver.

W. S. MCCREA.

INDIANAPOLIS.

Arsene Lupin Seen Here for the First Time—Melodrama Popular at the Majestic.

Arsene Lupin, with the original New York co., with one exception, direct from its month's engagement in Chicago, was a welcome and interesting attraction at English Jan. 24-26 and played good business. William Courtenay in the title role and Sidney Herbert as Guehard shared the honors and applause. Arthur Elliott, Doris Kane, Virginia Hammond and Adeline Stanhope Wheatcroft were excellent in the principal roles.

A star new to Indianapolis, whose fame has preceded her, is Blanche Bates, who gave one performance of The Fighting Hope 27 to one of the largest audiences of the season, a house that just missed being capacity. Miss Bates won instant favor by her debauch acting and her reception was most flattering. The play held the interested attention from start to finish and the co., though small, including Milton Sills, Wedgewood Nowell and Loretta Wells, was excellent.

Herbert Kirey and Edna Shannon finished out the week with three performances of The Tailor 28, 29. It was the second engagement of the play here.

The Boston Opera co., with Lydia Lipkova, Bettina Freeman and Paul Roudillon in the leading roles, presented a house to a capacity audience at English's 31, with all the available standing room taken. The opera was the first of Ona B. Talbot's concert series.

The second will be Dr. Ludwig Wallner, with the Cincinnati Symphony Orchestra, and Ferruccio Busoni, the Italian pianist, March 7.

The German Theatre co., of Cincinnati, in Unsere Don Juans, played a fashionable German audience at the same house 1. The co. is under the direction of O. R. Schmidt.

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KANSAS CITY.

James Powers Opened to Big Business and Pleased—Opera at the Willis Wood.

James T. Powers, in Havana, was the Shubert offering 31, to continue for two weeks. The opening houses were of the capacity kind and business promises to be of the very best throughout the engagement. Probably never before has the popular comedian had a better vehicle for the display of his amazing abilities than in the present play. He was on the stage a great part of the time and was one continuous laugh.

Kansas City has always been very fond of "Jimmy" Powers and his great visit will doubtless do much toward placing him at the top of the ladder of local actors.

The attraction itself also pleased immensely, as it proved to be an attractive combination of catchy music and clean comedy, cleverly interpreted by an elaborately costumed co. The stage setting was of a most attractive sort. Of the principals Ernest Lambert, Edith Decker, Geraldine Malone and Percy Ames deserve special mention, while the smaller parts were in capable hands.

The Lombardi Grand Opera co. opened a half week engagement at the Willis Wood 1, to a large and most appreciative audience. Alda was the opening bill and the highest praise is due the co. for its splendid rendition. Alda Rosetti sang the title role in a thoroughly effective manner and scored a most emphatic success. Scintillating as Rhadamant as Agamemnon, Moris as the Egyptian king, Dolores Fran as Amneris and Viola as the high priest were all heard to splendid advantage, and shared in the applause.

Iris, with Marjorie Calvi and Quake in the leading roles, was the bill for the second night, while Alphonso and Carmen followed in the order named. The productions were all attractively staged and costumed. Robert Edeson 3-5.

The Lion and the Mouse was the attraction at the Grand 51-53, and, although seen here many times before, played to a packed house. Oliver Doud Byron, Edith Barker and George Casselberry played the leading roles in a capable manner and were well supported. The play was also well staged. Henry Woodruff in The Prince of Teutonic 6-10.

The Queen of the Outlaw Camp was the offering at the Gilliam 31-33, opening to two big Sunday audiences. The story was naturally of the stirring variety and was well presented, the leading parts being in the hands of Frank G. Reed and Dolores Davis. Montana 3-12.

The Frolicsome Ladies held the boards at the Century 31-33, playing to a very satisfactory week's business. An unusually attractive olio was the feature of the bill. The Dreamland Burlesque 6-12.

The Shubert Theatre is to have a season of grand opera, presented by the Lombardi Grand Opera co., of New Orleans, 14-19. Nine different operas will be given during the engagement.

Thomas Hodgeman, manager of the Gayety, has resigned his position to again take up the role of a traveling manager. Albert K. Wilbur has been appointed in his stead by the Columbia Amusement Co., which has taken over the Shubert Theatre.

D. KEEDY CAMPBELL.

SPRINGFIELD, MASS.

The Mollusc Well Presented—Some Particularly Good Amateur Work Noted.

The Teachers' Club gave a very creditable performance of The Hunchback Jan. 30, women taking all the parts. Notably good work was done by Miss McKinstry as the Hunchback, Miss Warner as Julia, and Miss Holey as Helen. Night of 31 was distinguished by the smallest cast that ever gave a satisfactory performance in Springfield, and one of the best. Mr. Charles Wyndham, Mary Moore, and the two assistants presenting The Mollusc in a thoroughly delightful manner. The amateurs came to the front again 1, when the Kappapopoulos gave What Happened to Johnnie? 3-5. Joyce in the title role and O. Manning, Leonard as the Professor were notable. The local Knights of Columbus held the stage 3 with their annual minstrel performance, and developed a fine musical programme. The Knights are strong in singing and comedians, and moreover have in their ranks a director in William H. Bell, who wrote a comic opera for them, both words and music. Then The King of Mongolia proved an entertaining affair with lively music and songs. The premises in the first part were J. J. Reed, P. J. Reed, James A. Brasell, and Theodore Moran. Reed and Brasell were credited with the best bill in the singing line. The latest Bernstein drama, Israel, drew a fair house 3. It has some thrills, but is hardly of the come again kind, though a competent co. present it. Coming are the Boston Grand Opera co. 6, Bright Star 7, 8, The Queen of the Moon 9, 10, The Drummer Boy (local) 11-13, The Traveling Salesman 17-19.

The Gilmore had The Dainty Duchess Burlesque 21-2 and Barney Gilmore in Dublin 23-3. Friday night was made A. O. H. night, the comedian being a prominent member of the order, and the local societies turned out to greet him. Barney Gilmore and his co., by the way, must feel that they own the town when they come to Springfield, for they bill at the Gilmore Theatre and stop at the Hotel Gilmore.

EDWIN DWIGHT.

DENVER.

Tim Murphy at the Broadway—New Members for the Curtis Mock Company.

Tim Murphy was well received at the Broadway Jan. 21-26 in his play, Cupid and the Dollar. Wright Loring in The Shepherd King 31-5. Lombardi Grand Opera co. 6-12.

Brewster's Millions, capably presented, played large audiences at the Taber. Forty-five minutes from Broadway 30-5. King Dodo 7-12.

Alta Phipps and Lombardi's Billings are the only members left of the original Grand Theatre Stock co. New members of the co. are Florence Iwan Craig, Charles Harris, Joe La Valliere, A. J. Cole, W. W. Craig, Mayne Arlinton, and Thomas P. Wray, leading man. The Grand Theatre is the current bill at the Taber.

Robert Black presented Mischief 31-5.

MARY ALKIRE BELL.

SEATTLE.

The Man from Home Stayed Here Two Weeks—The Derby Mascot Pleased Many.

At the Moore Madame Teresa Carrone and the Seattle Symphony Orchestra appeared in concert Jan. 23, which delighted a large and enthusiastic audience. The next attraction was David Wardfield in The Music Master 24-26, which drew large and capacity houses. The fame of Mr. Wardfield had preceded him, and he was given very cordial reception by the co. The cast was Janet Dunbar, Marie Bates, Antoinette Walker, Anna Davis, Oscar Kagle, Thomas H. Wilson, Auguste Aramini, Francis Gallard, Bernhardt Niemeyer, and others, who contributed to the realization of the presentation. McIntyre and Heath in Hayti 30-32. Seattle Symphony Orchestra matinee 30.

Owing to the success of The Man from Home at the Alhambra during the previous week, the engagement was extended 23-29, and the attendance averaged fair business. Florence Roberts in Gloria 30-5.

At the Grand The Night of Way 25-29 was presented in an effective manner before audiences averaging good business. Hallett Thompson interpreted the character of Charlie Simms with skill and shrewdly. P. Aug. Anderson as Joe Portuguese gave an accurate delineation, and invented the role with interest. In the cast were Arlene Hackett, Helen L. Wards, Genevieve Peap, Gene La Motte, J. J. Kennedy, Dunson O. Leila, and others, who rendered excellent support. This play was seen at the Moore last season. Wildfire 30-5.

The offering at the Seattle was The Derby Mascot 31-29, which pleased houses ranging from capacity to good. Several clever comedians were presented between the acts. In the cast were William O. Dowlan, Neva West, True Boardman, Claire Sinclair, Eva Marie French, Anita Allen, Verne Layton, Edward Kelila, and others, who displayed their usual skill and cleverness. Deadwood Dick's Last Night 30-5.

At the Leda Genesee of the Hills 25-29 was presented in a first-class manner before medium and large audiences, which showed their appreciation by liberal applause. Del S. Lawrence in the title role sustains the character with skill and effect. In the cast were Jane Wyman Kelton, Florence Chapman, Clara Meyers, Carl Stockdale, Alf T. Lorne, Clarence Arper, Ralph Belmont, F. C. Hoeber, Ermine Sawyer, Frank Killa, and others, who contributed to the success of the performance. Canoe 30-5.

BENJAMIN F. MESEHRY.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

The recent convention of the Film Service Association will have accomplished one great good for the motion picture business if its movement to better the machine and operating conditions in the exhibiting end of the business shall result in effectual regulation. Incompetent and careless operators and defective projecting machines are declared to be blamable for the ruin of more good film than any other cause, according to the testimony of those who ought to know. The Film Service Association proposes to eliminate the destructive operator by a system of blacklisting. No operator who wantonly or carelessly ruins film by rough handling or who fails to keep his machine in good condition and repair is to be permitted to hold his job.

So far so good, but how about the use of obsolete machines? The country is flooded with machines two or more years old that so much of cleaning or repair, it is said, can put into a condition that will not seriously damage the film. Wise managers who run successful picture houses keep up with the times by putting in new pattern machines at comparatively frequent intervals. Like any far-seeing business man who uses machinery in his business, they know the value of high efficiency in the mechanical department. Unfortunately, the machines they discard usually find their way into less progressive houses and continue in use as long as they will hang together. The remedy is clearly in the hands of the licensed exchanges and manufacturers, and no sensible person will blame them if they enforce it. A rigid inspection of machines will reveal the bad ones, and either the exchanges or the manufacturers have a moral and legal right to say that their films shall not be run through them.

There is no excuse for any picture house having a machine that is not in perfect condition. If a machine is too far gone to be properly repaired there are plenty of good new ones on the market, and their cost is but a small item in a year's expense account for any picture house. Pathe Freres had a machine on exhibition at the convention that has demonstrated itself as wonderfully effective in projecting steady and flickerless pictures. It is constructed like a high grade watch and is said to exert the minimum of wear on film.

Another machine that was exhibited at the convention is the new Power No. 6. This machine, it is claimed, presents about the last word in motion picture projection. The Power machines have always been popular, and this new one possesses improvements that are the result of years of experience. Since the first few machines of this model were produced a few months ago, it has been still further perfected as to all necessary details.

Then there is the new Edison Kinetoscope and the Lubin 1910 Marvel, besides other well-known makes of machines to select from, so that exhibitors need have no difficulty in equipping with thoroughly reliable and efficient machines, which, if kept well cleaned and cared for, cannot fail to insure good pictures and the least possible damage to film. Throw the old machines into the scrap heap and replace them with new ones. It is a policy that house managers would find a wise one, rather than to resort to repeated repairs and replacing worn parts. A repaired machine is still an old machine, and experience in machinery of all kinds has demonstrated that the very best is the most economical and profitable in the long run.

If anything were wanting to illustrate the lack of intelligence existing among a considerable part of the exchange men as well as many exhibitors of motion pictures, the want is supplied in the attitude with which they met the recent announcement of the Kalem Company proposing to get out a series of high class pictures for children. Instead of waiting to see how the idea would work out in actual exhibition, a storm of protest came in from all parts of the country, declaring that the series would not be accepted. The objectors wanted blood and thunder melodrama instead. Bowing to the superior wisdom of this too numerous class of individuals and regretting its well-meant effort in the "uplift" business, the Kalem Company discontinued the preparation of the "kid pictures" and is substituting thrilling Indian films in their place. Now comes the sequel. One of the despised "kid pictures," in reality the first one to be issued under the programme of two releases per week by this firm, proves to be one of the best films of the week. It was applauded with unusual warmth at different houses not ordinarily given to applause, and the applause was richly deserved. It is a sad commentary on the present rank and file of the motion picture field that too many of them have never taken an important step in advance except against their will. What has been done to elevate the film business has been accomplished in the face of their active opposition. Fortunately, the short-sighted element is helpless in the long run. The public is far more intelligent than they, and there is a growing class of exchange men and exhibitors who realize this fact and who are coming to the aid of the progressive manufacturers.

THE SPECTATOR.

Reviews of Licensed Films

The Cloister's Touch (Biograph, Jan. 31).—This ably produced picture illustrates graphically the restraining influence of religious conviction in subduing the passions of men. The scene is skillfully laid in the Middle Ages. A peasant family, subjects of a pleasure-loving nobleman, are seen in their little hovel. A young wife is playing with her little son and the husband joins in the play. They are about to kiss when friends of the nobleman enter, asking for water to drink. They are struck by the beauty of the woman and later tell the nobleman about her, inducing him to send his men to drag her away from her home that he may have her for his own. In time she grows to have some affection for him and he for her, but she longs to have her boy with her and he consents that she shall so after him. In the meanwhile the father and boy have been taken in by the monks of a cloister, and the mother, finding no trace of them, is driven insane. The nobleman tries to restore her mind by supplying other children, but to no effect. She dies, and he realizes the cruelty he has committed. He is about to kill himself when the crossed hilt of his sword shows him a more fitting expiation, and he goes to the cloister to become a monk. Here he meets the father of the boy, who recognizes him and is seized with a desire to take deadly revenge. At that moment the other monks pass on their way to their devotions. The crosses they are holding and the reverential solemnity of the place stay the hand of strife, and the two men, the humble peasant and his lordly master, now as humble in spirit as he, bow to the empire of God and join the devout procession.

Coffee Culture (Pathe, Jan. 31).—This industrial and educational subject presents a number of extremely interesting and instructive scenes illustrating the coffee industry from the picking of the berry through the various stages of drying, cleaning and shipping.

Dick's a Winner (Pathe, Jan. 31).—Doesn't the triviality of this subject, its possession of school for good behavior is presented by his mother with a sum of money to celebrate. He stuffs himself with ice cream and candy and, being convinced that he is now a man, buys a seat in it and leans back to enjoy the luxury of a smoke. But the motion of the swing and the effect of the cigar have a distressing result on his overloaded stomach. He becomes so sick that the police have to take him home to mamma who is barely able to save him from a sound whipping by his angry father.

Shooting an Oil Well (Bell, Jan. 31).—The shooting of an oil well with nitroglycerine is a most interesting operation, and the Bell picture gives a clear and accurate account of the process. The workmen are seen to handle the deadly stuff with apparent carelessness born of their long experience. The nitroglycerine is poured from cans into the well, and it is lowered into the well. Then all retire to a safe distance, including the camera man, and an electric button releases the weight that explodes the charge. Up shoots a cloud of rock, sand and vapor, followed by a flow of oil. The picture is one of the most striking industrial subjects that has been released in long time.

Our German Cousin (Bell, Jan. 31).—If the comedian who plays the newly arrived German in this picture had not tried so desperately hard to be funny he would have made a better show of it. The picture is a comedy, and it is necessary to act naturally—that is, to act as a German just over might have done in reality. This German tries to do blundering things, but we perceive at once that he is really blundering, but is only making believe, and the comedy element is destroyed.

Too Much Protection (Lubin, Jan. 31).—This comedy film is really a capital one, humorous in story and produced with fine effect. Due to the direct sincerity with which the characters are portrayed. A wealthy old fellow having sent his family away for the winter, becomes frightened by reports of burglaries and has his house fitted with numerous safeguards, combination locks on the doors and locks and alarms on the windows. He is awakened in the night by what he takes to be burglars and goes out to investigate. While he is peering around the premises a burglar goes in by the open door and slams it shut. The owner is now on the outside, shivering in his pajamas, unable to break into his own house. While the burglar is on the inside, after loading up with plunder, is unable to get out by reason of his ignorance of the complicated combinations. We see the two in alternated scenes endeavoring to overcome their difficulties. Finally the burglar succeeds in jimmying one window and the frozen house owner crawls in and rewards the burglar extravagantly, to the latter's astonishment. Before the burglar departs he favors his host by removing the front door lock by special request.

Bill's Boots (Lubin, Jan. 31).—There is wit, also, in the idea at the base of this film story, but it lacks a certain plausibility found in the preceding. Two boys, finding a pair of boots, bury them in the snow. Heels up, so that it shall appear that a man has perished. The neighborhood around the burial is in excitement, some of it overcome, nobody thinking of unearthing the supposed man. Having collected a great crowd the people pull on the boots, but they will not come out, the reason being that the boys have a rope tied to them. As this rope is in plain sight, not tied to them, they are covered by the snow, the effect of this trick is lost.

Caught in His Own Trap (Vitagraph, Feb. 1).—There is a clever comedy idea in this picture, and it is charmingly worked out, although we may take slight exception to the insincerity at times of the young lady, her lover, and her father. The girl's father and mother are determined that the two young people shall maintain a respectful distance in their courtship, but the young man laughs at such restrictions, and when papa is out of sight they revel in each other's arms, dodging away when ever he looks into the room, hoping to catch them. He is sure he is being deceived, and the next day he arranges a mirror in such a way that he can see from the dining room into the parlor. By this means he detects the lovers embracing, and throws the young man out.

But they get even. The girl lets the sweetheart in by the parlor window, and the two, looking into the same mirror, see papa in the dining room stealing a kiss from the maid. Armed with this knowledge they face papa boldly, and demand his consent to their marriage, which is granted when scorned mamma appears on the scene, and the lovers threaten to enlighten her as to the things they have seen.

The Skeleton (Vitagraph, Feb. 1).—This film has laugh provoking qualities that are sacrificed toward the end by turning it into a trick picture. An old professor buys a skeleton to exhibit to his class in college. He forgets it on his way home, and leaves it on a bench where a party of boys find it, and having dressed it in a suit of clothes leave it on a bench for a comedy policeman to find. Up to this time everything is logical, but now we see the policeman arresting the skeleton and carrying it to the police station in a manner to convey the idea that he thinks he has a drunken man, which is too much for our credulity. If he had been made to discover the trick himself and to carry the skeleton to the station to fool his mates there would have been reason in the operation, and a starter for amusing situations. At the station the other policeman run away frightened, burlesque fashion, and the skeleton does a number of trick stunts on its own account before disappearing.

A Japanese Peach Boy (Edison, Feb. 1).—This second appearance of the talented Mlle. Pilar Morin in motion pictures is marked more by the grace and versatility of the lady's exposition of silent drama, as she has so aptly named the art, than by any strength of dramatic action. It is a pretty picture that is told, and while it is pretty and pleasing it fails to hold the interest strongly. There is, however, much evidence of careful direction, and an intelligent endeavor to convey a spirit of poetry in the theme and action. A young Japanese wife, imperious in her nature, Pilar Morin, is seen to be longing to enjoy the blessings of motherhood. Her prayers are answered, when she finds floating down a stream a large magic peach, which upon being opened by her husband reveals a living baby. The child grows to be a youth and shows his bravery by defending his mother from an ogre. Grown to young manhood, the part now being assumed by the star, he sets out with his "honorable sword" to slay the ogre, which he accomplishes in due time, securing a magic wand and returning home to bring wealth and luxury to his parents. The scenic arrangements are excellent, excepting that the scenes in the ogre's domain are tinted too darkly.

The Golden Lily (Ganmont, Feb. 1).—This miracle and sacred picture story is worthy of special praise. It is performed with fitting solemnity and fervor, and the settings are in harmony with the theme. An old street violinist during an early period in France, plays on his instrument before the Virgin as the only offering he can lay at her feet. She rewards him by assuming the form of life and giving him a golden lily. He tries to sell the lily to a goldsmith, but is arrested as a thief. On telling his story to the ecclesiastical judges they go with him to the image of the Virgin, declaring that if the miracle story is repeated he will be freed. Nearly daring to hope that he will succeed in repeating the miraculous performance, he nevertheless makes the attempt, when to the amazement of all, the Virgin again assumes life and gives him a second golden lily. He is then carried off in triumph and honor by his judges, and it may be assumed is never again permitted to be in want.

Ascending the Java Mountains (Ganmont, Feb. 1).—This scenic picture contains what is sufficiently described by the title in strong interest and marked by excellent photography.

The Postmistress (Pathe, Feb. 2).—Fine acting and an appealing story distinguish this excellent film. A country postmistress in France uses government money to pay the doctor for his previous services for her dead husband to induce him to prescribe for his little girl, who is now near to death. Before she can replace the money the government inspector arrives and discovers the shortage. The poor woman is distracted between her fear for her child and her apprehension of discovery, but the inspector has a kind heart and makes good the shortage from his own pocket. It is only an episode, rather than a plot, but the characters make all so real that we find the picture exceedingly attractive.

The Wrong Man (Hessany, Feb. 2).—There is lively action in this comedy film—too lively at times, as the film appears to have been timed to make it so. However it is full of laughing incidents and pleasures. A man follows a woman home and climbs in the window. She gets a plumber to throw him out, but the fellow hides and the husband, arriving home at this time, is freed out by mistake, landing in a snow drift. Other complications follow when the husband gets back into the house by hiding in a trunk, but in the end the plumber throws out the right man and all ends happily.

A Voice from the Fireplace (Hessany, Feb. 2).—This dramatic film is free from bad acting, but sometimes bad acting is better than no acting. Anyhow, the story of this picture is too subtle for this reviewer to follow. If, indeed, any story is told at all. We see a young man, a young woman and an older man talking in a parlor. They play cards for a moment and the older man goes out. Then the young people talk, look at a book, play cards and appear to have some sort of a misunderstanding, while the young man broods by the fireplace. They are again holding hands when a fire rolls out of the fireplace and they spring apart, the young man repining the loss as the older man enters the door. The film ends in amicable conversation between the three. By consulting the printed bulletin we find that the film is adapted from a story by Guy de Maupassant. The girl and the older man are married, but we never learn how the girl's father appears more like her father. Perhaps the reason why the film fails to be illuminating is because there is no fire in the fireplace.

The Stepmother (Kalem, Feb. 2).—This is a naturally acted, clearly told story—not great, but quite pleasing and human. A young girl takes a violent dislike to the new wife her father brings home. The girl is about to elope with a gay stranger, who has been hanging around the neighborhood, when the stepmother, who has overheard the plan, intervenes and convinces the girl that her duty lies not that way. The lover, who is a police chap, bows gallantly and goes off about his business, which happens to be very convenient at that moment, since it appears that he is an escaped bank thief, whom the officers have been trailing down. The next day the papers print his picture with news of his arrest, and the girl is deeply ashamed at the discovery. Here is where the stepmother wins her love by offering her womanly sympathy.

The Woman from Melton (Biograph, Feb. 3).—This is an especially amusing and clever comedy as produced by the Biograph players. The story as it reads appears somewhat difficult to make convincing, but as we see it acted there is nothing that is not reasonable in it to make good comedy. A young broker loses his fortune by a turn of the market, and the father of his sweetheart orders him to have nothing more to say to his daughter. The injunction is disobeyed, and the old gentleman sends to Melton's detective agency for a woman to watch the girl. Now as luck has it in this little story, the young ex-broker has hired out with the detective agency to become a sleuth, the manager of the agency being an old friend. What more natural than for the detective to be so clever and secure the job of impersonating the female watcher over his pretty sweetheart? So it is carried out, and the complications that follow are full of humor. The girl fails for a time to recognize her guardian, who looks quite fetching in his woman's costume. Finally, in fact, that the father falls in love with her and wants to elope. This enables the youth to induce the daughter to elope on the plea that if she doesn't he will be forced to submit to the ardent demands of the father. They run away and are married, the father becoming reconciled because the young man through tips secured while making love to the old chap, has regained his fortune on Wall Street.

Politics (Bell, Feb. 3).—There are many humorous incidents in this pleasing comedy, and they are well carried out by the players. We may, however, take exception to the possibility that a printed charge of the candidate for mayor being a horse thief would go without comment in a community such as we see pictured in the film. It appears that the town is a Southern one, and the son of the editor who makes the charge is engaged to marry the daughter of the candidate. The wives of the two men take sides with their respective husbands, and the quarrel over the editorial, and each parental couple forbids the marriage. The two young lovers, being banished from home, set out into the cruel world, each unaware of the other's intentions, but they meet at the post office, where they agree to join forces and get married. The parents, telephoning to the parents, who arrive after the ceremony, find everything is amicably settled, the two men shaking hands. Only one thing was wanting to complete the story, and that was an item in the paper retracting the horse thief charge: "We have been having an investigation, etc."

It Might Have Been (Lubin, Feb. 3).—There is considerable cleverness of idea in this humorous subject, and after the preliminary scene it is very well carried out. We see a bachelor reading over his love letters of long and ardent passion, and the letters are full of love. These visions do not look like visions at all, but like good, solid girls. He is so affected by the memories that he decides to get married and starts out to look up the old flames. But at a surprise he receives! Every one of the girls has grown to be an unattractive womanhood, convincing him that he was lucky, indeed, that fate had kept him single, at least so far as this particular collection was concerned.

Sentimental Sam (Lubin, Feb. 3).—This story has been done before by one of the French companies, and somewhat better done, although the Lubin version is not without its amusing qualities. Two lovers quarrel without any apparent cause, and each determines to commit suicide. They appear to be living in the same house, and a burglar who has entered discovers the situation. He looks over the shoulder of each lover, unnoticed, as the ardent notes are being written, which takes our credulity to the limit. He then intervenes in time to prevent the suicides, bringing the two lovers to recollecting themselves. They are wrapped in oblivion renewing their vows of love he walks off with the value of the house.

The Little Old Men of the Woods (Kalem, Feb. 4).—After seeing this charming picture one can only regret that the Kalem company has abandoned the idea of producing an extended series of similar films. It was warmly applauded at the Union Square and other houses where it was shown. It is a fairy story to be sure, but a fairy story that has appealing interest, as it must have had to gain applause. A beautiful queen of a mythical kingdom becomes jealous of the beauty of the pretty ward of her husband, the king, when she asks her magic mirror to tell her the name of the prettiest woman in the world and receives reply that it is the king's ward. Determined to get her out of the way, the queen orders her black slave to take the girl out and kill her, but the slave relents at the last moment and permits the girl to escape. She wanders in the woods till she reaches a little house occupied by four little men of the woods, four gnomes, in fact, where she receives a warm welcome. But the queen has discovered from her magic mirror that the girl still lives and where she may be found. She visits her disguised as a hag and is the girl's enemy. The queen, being now sure of her rival's death returns to her palace, but a handsome prince happens to pass the home of the little men of the woods and, finding them mourning over the death of their beautiful queen, discovers that she is not dead, but merely in a trance from which he awakens her. Love follows and after that a marriage, and then the newly wedded couple, with the four little men, repair to the king's castle to tell their tale. The queen, which they do to such good effect that the false hearted queen is banished. The acting is fine throughout and the settings and photography excellent.

The Model (Pathe, Feb. 4).—The splendid

acting of the Pathe French players makes this film appear like a chapter from real life—unpleasant in its theme, but all the more real for that very reason. A sculptor seeking a model to complete his masterpiece at last finds a pretty girl, the daughter of a poor old workman, who the girl and the sculptor soon fall in love and she abandons her father and his humble home, although the old man begs her to return to him. However, the father bids his time and when the statue is completed and has been placed on exhibition, winning the first prize, he secretly approaches it and suddenly shatters it to fragments, declaring that he is now quits for the theft of his daughter.

Roller Skating in Australia (Pathe, Feb. 4).—We learn much valuable and interesting information from the Pathe travel pictures, and this film is one of the best of all. It shows us an outdoor roller skating rink in Australia, where the attendance is evidently enormous, and the skaters have developed a high degree of skill. A number of their feats are reproduced.

His Just Deserts (Edison, Feb. 4).—Lurid melodrama is made wonderfully convincing and thrilling in this film by realistic scenes and natural acting, despite the unreasonable nature of some of the incidents. Two of the scenes where men are supposed to be burned by molten metal are so horribly true in appearance as to be unpleasant. One workman insults the wife of another one and because he is repulsed plots vengeance on the husband, whom he nearly burns to death by spilling molten metal on him, apparently by accident. The injured man is taken home and the guilty one follows to explain that he did not mean to do the thing. While calling he again insults the wife and the injured husband manages to tell him to the door. The wife then denounces him to the other man, who orders him to get out, and in the struggle that follows he falls beneath a stream of molten metal and is killed.

The Surprise Party (Edison, Feb. 4).—Some amusement is furnished by this film which tells in an entertaining way of the odd results that followed the wrong delivery of two boxes, one intended for a showman playing at a country theatre and the other for the town preacher, for whom a donation party was being

held. The boxes, looking alike, are delivered at the express office to two rustic who have wagons similar in appearance. While they are taking a drink the town boys exchange their horses, so that each driver sets out with the wrong rig. At the theatre the showman receives the box of city delicacies intended for the ministerial stomach, and at the parsonage the minister receives a box of dogs.

The Bad Man from Riley's Gulch (Edison, Feb. 4).—This idea has been presented before in both American and foreign films, but it is none the less amusing. The bad man bullies and browbeats all the other men of the town, but when his small but snappy wife appears he cringes and shrinks in fear. After that he is no longer the terror of the town and his story has departed.

Twelfth Night (Vitagraph, Feb. 5).—Shakespeare's comedy is pleasingly reproduced in this film. The scenic backgrounds are elaborate and the story is made quite clear, although it must be admitted that the charming love story as the immortal bard conceived it is not conveyed with as warm effect as we see it on the stage. This is partly due to lack of expression by some of the players and partly to the adaptation, which is not confined to the main plot of the comedy, but attempts to include also some of the incidental scenes. In the opinion of this reviewer, the central theme, which is simple and strong in humorous interest, should have furnished ample material for an exceptionally effective subject. The by-play with the pompous Malvolio is distracting in the brief space of time permitted in a short picture adaptation. However, these remarks are not intended to condemn the film as weak and unsatisfactory—merely that good as it is, it might have been better.

A Critical Situation (Pathe, Feb. 5).—We have learned to look for French comedies and dramas to turn on the escapades of the flirting or unfaithful wife, and this picture is no exception. It is not however, a masterpiece. Its treatment of the subject and is saved by the humorous nature of the story. After the husband has left the house the lover comes in by the window. He has scarcely kissed the lady when the door bell rings and she hides him in a wardrobe. The caller is only a messenger boy, and the lover is soon released; but while in the confined space he had wiped his perspiring brow and in returning his handkerchief to his pocket had included one of the lady's stockings.

ings. She soon departs and meets the husband at a cafe, where he is joked about his gay escapades. Going home to his own wife he exposes the stocking unconsciously and the trouble is started. To square himself he sends a note to his friends at the cafe to fix up some sort of a story to account for the stocking. The other husband at once offers his services. He is dressed in bicycle costume and removes one of his stockings, after which he presents himself at the other man's house to claim his wife's stocking as his own. Unfortunately his stockings are black and the other one is white, so that the lady is not deceived, while the injured husband, recognizing the stocking, is made aware of his friend's perjury and his wife's unfaithfulness.

Adam the Second (Pathe, Feb. 5).—This short film shows the wonderful training of an ape that eats, drinks and smokes at the table with almost human intelligence.

Sensational Logging (Edison, Feb. 5).—This scenic and industrial picture is one of the most sensational and interesting from all points of view that any film company has produced in a long time. It shows how the logs are collected at a huge dam or reservoir at Russell, Fort in the Cumberland Mountains and are then released by blowing up a portion of the dam and float in a seething flood down the stream to the Big Sandy River. Many thousands of logs are seen in one vast lake, and at a point along the stream on their downward course.

Civil War (Gaumont, Feb. 5).—A story of the first French Revolution is effectively presented in this film. It is not a pleasing story, but it bears the stamp of historic probability. A royalist count is condemned to death by the Republican general, and a messenger bearing the order stops at the count's home. He is wounded and the Countess and her daughter care for him, although when he learns their identity he would prefer to depart. While there he and the daughter fall in love, but when he covered he goes his way with the fatal message. At the camp where the Count, who has been captured, is confined, the young officer is made his keeper and for the love of the daughter and the hospitality he had received at the Count's house he offers to assist in the prisoner's escape, but the Count refuses to profit at the expense of a soldier's honor. In the last scene we see him led out to be shot by a file of soldiers.

two revolvers on bent spikes that have been driven into a tree standing between the two captives and ties ropes to the triggers, attaching the other ends of the ropes to the bound and extended hands of the two men, the idea being that when they shall fall forward from exhaustion they will discharge the guns and kill themselves. The daughter, however, releases them, and the bad man is captured. The father now conducts him to the same spot and ties him in the same way, with a loaded revolver fixed to kill him. The bad man has the same chance to escape that his prisoners had previously enjoyed, but he is accommodating and ends up by pulling the trigger. The New York Motion Picture Company will be doing great injury to the picture business, to the independent cause and to its own reputation if it shall continue issuing such worthless trash as this.

Woman's Destiny (Great Northern, Feb. 5).—There is only a rambling story in this picture and much of it deals in scenes of violence that might better be left out of motion picture films. It is the story of a "white slave," whom we see playing her wiles in a low saloon and afterwards turning over the proceeds to her brutal "master." She finally escapes and tries to commit suicide, but a good doctor rescues and revives her and afterwards marries her. Then alone comes the "master," and after blackmailing her once returns again, and hits him with a chair and runs off to the scene of her former attempted suicide. This time she makes a clean job of it and dies.

Foxy (Great Northern, Feb. 5).—This farce picture has been done before, but never with more humorous effect. It is indeed, a capital bit of burlesque comedy work and is laughable all through. A fat old fellow who is under the thumb of his mother-in-law wants to attend a masquerade ball with two old cronies, but the mother-in-law will not permit it. The two cronies go to the ball dressed as soldiers and it occurs to them that they can trick their friend with them by working a trick. They march to the friend's house and with much severity arrest him, to the consternation of the poor women. Then they march him to the ball and here the picture ends just as it should have been growing still more amusing.

VITAGRAPH NOTES.

The announcement made by the Vitagraph Company of America that commencing with the week of Feb. 14 three regular seasons per week would be made has met with instant response from exhibitors and exhibitors, who are delighted to know that they can now have more of these popular films. The high standard of excellence which the Vitagraph film productions have attained make them welcome to motion picture patrons everywhere.

Words of praise from all parts of the country continue to arrive in the Vitagraph mail in reference to the Life of Moses series. There appears to be no question that the series is proving to be the greatest event of its kind in motion pictures since the Fashion Play. Numerous exhibitors and showmen are already making arrangements to exhibit the five reels as a complete entertainment, booking it over regular routes of churches and halls. An excellent lecture to accompany the pictures has been prepared and is furnished to exhibitors.

The Vitagraph release Feb. 5 of Twelfth Night, adapted from Shakespeare's comedy, comes with unusual timeliness in view of the recent revival of the play at the New Theatre.

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RELEASE OF FEBRUARY 15

THE PRESIDENT'S SPECIAL.—A thrilling melodrama. No. 5550. Code, Vestibular. App. length, 950 ft.

RELEASES OF FEBRUARY 18

THE MINIATURE.—Dramatic. No. 5550. Code, Vestibular. App. length, 725 ft.

A TRIP TO MARS.—A fantasy replete with illusions. No. 5551. Code, Vestibular. App. length, 950 ft.

RELEASE OF FEBRUARY 22

A VICTIM OF BRIDGE (Society Drama).—Written for Edison production by Edward W. Townsend. No. 5552. Code, Vestibular. App. length, 950 ft.

RELEASES OF FEBRUARY 25

LOST AND RECOVERED (Dramatic).—No. 5553. Code, Vestibular. App. length, 445 ft.

THE GIRL OF DIXON'S.—No. 5554. Code, Vestibular. App. length, 475 ft.

Watch for the release of March 1
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F. L. Waters, 41 East 21st St., New York City;
Lake Shore Film & Supply Co., 314 Superior Ave., N. E., Cleveland;
Chas. A. Calahan, 4th and Green Sts., Philadelphia.

Reviews of Independent Films

The Female Bandit (Edison, Feb. 1).—Considerable fast riding and a story shallow in some respects, but not without interest make this film satisfactory, despite its dull photographic quality. The female bandit leaves her husband on a sick bed, and disguising herself as a man, holds up a stage coach, and gets away with the money. When hard pressed by the sheriff and his deputies, she changes her garb back to skirts, slaps her horse out, and calmly awaits the approaching officers, who question her and pass on unsuspecting. But they follow the horse which leads them to the husband, who has the plunder in his hands when they arrive. They are about to hang him to a tree, when a moving picture fire, and a sad one it is, breaks out in a neighboring house, giving the female bandit a chance to rescue a child, and thus win forgiveness for her husband. Who got the stolen booty does not appear, but there is one thing that is quite apparent, and that is that a little common sense in the plot would have made the picture quite a strong one.

The Clown's Big Moment (Challenge, Feb. 2).—The big moment, as it is called in this film, is very similar to one in a recent foreign picture, being the visit of a clown to a sick child, who has been him acting and whose recovery he accomplishes by repeating some of his professional tricks for the little one's diversion. Otherwise the clown has no part in the plot of this story if you can call a string of disconnected incidents a plot. The little girl's parents have quarreled because the wife has given aid to her sister, whose husband is an escaped convict, but there is little connection between the several situations, all of them being dragged in by the heels, with no logical reason for their happening, except that they happen. When the child recovers, the quarrelsome couple is reconciled. The acting is better than the story, especially the acting of the child.

Hero and Leander (Ambrosio, Feb. 2).—Magnificent scenic backgrounds, interiors and seashores are the pleasing features of this elaborate film, which tells an unsatisfactory story. Here a vestal virgin requires a handsome industrial politician when he assumes her with a motive that is so clearly indicated by the title and the action that it is even more than suggestive. In revenge the repulsed man exposes the girl when she has a love meeting with Leander, winner of the athletic games, and both are banished—the girl to keep the signal fire burning on a rocky coast, and Leander to an island. Leander succeeds in visiting his sweetheart, but their enemy catches them at it and sends Leander away. He falls down the cliff, being found dead at the bottom, with the girl hanging over him, and here the picture ends.

Hamlet (Lux, Feb. 3).—This version of Hamlet, of which there have been several made in motion pictures, is fairly well acted and staged, and the adaptation is quite clear in its story. It is not, however, especially impressive.

Justice (Whyte, Feb. 3).—This picture takes us back vividly to the time when American moving picture dramas were of the impossible, inconsistent, badly constructed and dramatic class, performed by actors who never for a moment forgot they were acting. They were the kind of pictures that the newspapers ridiculed, thereby giving to motion picture acting the bad reputation that has been so difficult to live down. The "heavy" casts, curses and maledictions on his opponents at least once in every scene. The hero battles manfully against terrific odds, knocking the head scoundrel down at every opportunity. The heroine pleads frantically with cold-hearted papa in the hero's behalf, but the money that the "heavy" has stolen and placed in the convenient overcoat pocket of the hero is too much for her, and the police cast the poor chap in jail. All would, indeed, be lost were it not for the discarded mistress of the heavy, who saw the money placed in the coat and who keeps out of sight until she gets her cue in the last scene to come on and tell what she knows. The shortcomings of the actors are so numerous that it is useless to enumerate them.

By His Own Hand (Edison, Feb. 4).—

Nothing quite so impossible has ever been presented in picture melodrama as we see in this film, and to make it worse it is most unconvincingly acted. It is supposed to be a Western cowboy picture, though we suspect it was produced in some Eastern forest with the winter snow a foot deep. A bad man is discharged by the ranch owner and plots vengeance. He holds up the ranchman and the lover of his daughter and conducts them to a place in the woods, where he offers to assist in the prisoner's escape, but the Count refuses to profit at the expense of a soldier's honor. In the last scene we see him led out to be shot by a file of soldiers.

ESSANAY FILMS

Release of Wednesday, Feb. 10

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An amusing farce comedy which will cause a riot of laughter. Length, approx., 385 feet.

Release of Saturday, Feb. 19

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Positively our greatest Western picture! A cowboy protects a pretty Navajo squaw from the insults of another cowboy. She has opportunity to repay the cowboy by saving his life—and then Dan Cupid steps in. Beautiful Western scenery, and excellent photography, make this a great Western picture. The length is approx. 935 feet.

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NEW N. I. FILM

EASTMAN COMPANY HAS SHIPPED LARGE QUANTITIES TO MANUFACTURERS.

New Stock is as Thin as Old Celluloid and Very Tough and Strong—Matter is Still in Experimental Stage and Definite Substitution is Not Yet Announced—Outcome Will Be Watched with Interest.

Licensed exchange men and exhibitors alike will be deeply interested in the further extensive experiments the manufacturers are now making with the new Eastman N. I. film stock. The experiments have now developed almost to the stage of substituting the new material for the N. I. that has been causing so much alleged trouble. During the past week different manufacturers received large shipments of the new stock with the request that they watch its work carefully and report the result to the Eastman Company. Releases on the new material in considerable number may be expected, therefore almost immediately.

The new material is much thinner than the old N. I., being almost, if not quite, as thin as the old celluloid material. It is remarkably tough and beautifully transparent, and if it holds up in all other respects to the requirements of motion picture films its permanent substitution for the old N. I. will be hailed with delight. Limited experiments up to this time have been uniformly favorable, but the Eastman Company is taking no chances in announcing a definite change until it has thoroughly tested the new stock in every possible way by actual use. The company thought it had the N. I. problem solved months ago when the first N. I. material was put on the market. Preliminary tests had resulted so well that it was concluded that there could be no doubt about the stock being in every way perfect. But when the actual test of regular business came it was found that there were defects that had not been discovered. The material was not strong enough to stand rough handling and regular wear and tear. To remedy this the film was increased in thickness and this resulted in difficulties with projecting machines. A thousand foot reel was increased so much in diameter that some machines would not accommodate it, and there were other troubles arising from the increase.

However, the new stock now being tried out is a return to the thickness of the original celluloid, and if no other defects shall be found in it should meet all demands. In one particular it is not so satisfactory as the old N. I. It will burn, though slowly, when it is ignited by a flame, and is open to the air. It will not, however, ignite from contact with an ember unless vigorously fanned. It is, therefore, non-explosive, and is no more dangerous than a sheet of coated paper.

TO STOP SUNDAY SHOWS.

A Dramatic Closing Bill Introduced in the New York Assembly.

(Special to The Mirror.)

ALBANY, N. Y., Feb. 7.—In some cities moving picture shows are allowed on Sunday. Assemblyman Caughlan would stop this by his bill introduced in the Legislature Feb. 1, which amends section 2152 of the penal law by prohibiting vaudeville and picture shows on Sunday. His bill also makes guilty of a misdemeanor every person, firm, association, or corporation, which supplies electricity or gas to any place used for Sunday performances in violation of law. The penalty prescribed is a fine of \$500 and revocation of license.

ALLIANCE BUSINESS.

Manufacturers and Exchanges Fined for Overstepping the Rules.

The meeting of the Independent Alliance Executive Committee reported last week, did not select a successor to President Murdock, resigned. The manufacturers fined for selling films to non-member exchanges were the Imp., Bison, Centaur, and Phoenix. New exchange members were admitted as follows: United, of New York and Troy; Buckeye, of Dayton, Ohio; American, of Pittsburgh; Standard, of Cleveland; Southern, of Cincinnati, and Perfection, of Chicago. The Chicago Film Exchange and the Perfection, of Kansas City, were fined for releasing films before the stated dates. The Eagle Exchange of Philadelphia was restored to membership. It was decided to give a loving cup to Mr. Murdock, the retiring president.

A COLORED FILM D'ART.

Another Powerful Subject Coming from Pathe Freres' Russian Players.

In the presentation of "Ouchard, the Merchant," to be released by Pathe Freres as a film d'art on Friday, Feb. 25, we are said to have a most dramatic and interesting film. The picture was taken in Moscow, and the little drama, which is founded on an old Russian folk-song, is acted by the new Pathe Russian Film d'Art Stock company, made up of the leading players of Moscow.

The meat of the plot centers around the stealing of a Russian peasant girl's beautiful raven black hair by Ouchard, who cuts it off while pretending to caress the pretty lass. This alone would be but a small matter, but the father of Marcha, the girl, has sold her to the

merchant for a few rubles, and Ouchard was farsighted in thus buying her, because, to have a shorn head means ruin to a young girl in Russia, and when Ouchard throws her out into the road she cannot get justice for the theft, for the village peasantry who witnessed the bargain between the merchant and Marcha will not believe her innocence, since her hair is cut short. The film is colored with exceptional taste and harmony and the pantomime of the leading players is marvelously realistic. The principals are ably supported by a splendid company. Exhibitors will, we feel, lose a great opportunity to present a great film if they fail to "insist upon it at their exchange."

LICENSED FILM RELEASES.

Feb. 7 (Biograph) The Course of True Love, Drama.....	987 ft.
" 7 (Pathe) The Bandit, Drama.....	994 "
" 7 (Pathe) The Two Hammers, Comedy.....	994 "
" 7 (Pathe) In the Perpetual Poverty, Drama.....	1000 "
" 7 (Lubin) The Samaritan's Courtship, Drama.....	995 "
" 8 (Vita) The Passing Shadow.....	995 "
" 8 (Edison) The Livingston Case, Drama.....	995 "
" 8 (Gaumont) Servant from the Country, Comedy.....	995 "
" 8 (Gaumont) Settled Out of Court, Drama.....	415 "
" 9 (Pathe) Corn, the Contraband's Daughter, Drama.....	997 "
" 9 (Pathe) In Ancient Greece, Ballet.....	410 "
" 9 (Kalem) The Price of Fame, Drama.....	1000 "
" 9 (Urban) Coals of Fire, Drama.....	971 "
" 9 (Urban) Venetian Life, Comedy.....	995 "
" 9 (Kalem) The Contraband's Daughter, Drama.....	990 "
" 10 (Biograph) The Duke's Plan, Drama.....	995 "
" 10 (Pathe) In the Shadow of Old Shasta, Drama.....	1000 "
" 10 (Lubin) Celestial Voyage, Comedy.....	940 "
" 11 (Kalem) The Food, Comedy.....	920 "
" 11 (Pathe) The Troubadour, Comedy.....	951 "
" 11 (Pathe) Before and After, Comedy.....	430 "
" 11 (Edison) A Queen Hero, Comedy.....	735 "
" 11 (Edison) A Queen of the Burgundy, Comedy.....	290 "
" 12 (Vita) Life of Moses, Part IV, Drama.....	945 "
" 12 (Pathe) The Jockey, Drama.....	945 "
" 12 (Pathe) The Foot Jockey, Acrobatic.....	157 "
" 12 (Kalem) Bitter-Sweet, Comedy.....	995 "
" 12 (Kalem) Western Chivalry, Comedy.....	197 "
" 12 (Gaumont) A Day's Work, Comedy.....	995 "
" 12 (Gaumont) The Gambler's Doom, Drama.....	995 "
" 14 (Biograph) One Night and Then, Drama.....	995 "
" 14 (Pathe) Enterprising Clerk, Comedy.....	945 "
" 14 (Pathe) Drunk Romans in Brittany, Comedy.....	925 "
" 14 (Pathe) The Roman, Drama.....	1000 "
" 14 (Lubin) Loving Hearts, Comedy.....	950 "
" 14 (Lubin) The Hand of the Hero, Comedy.....	450 "
" 15 (Vita) The Wayward Strife, Drama.....	980 "
" 15 (Edison) The President's Special, Drama.....	995 "
" 15 (Gaumont) The Ghost, Drama.....	995 "
" 15 (Gaumont) Pastoral Scene, Transformation.....	335 "
" 16 (Pathe) Carmen, Comedy.....	990 "
" 16 (Kalem) Baby's First Tooth, Comedy.....	335 "
" 16 (Kalem) Aviation at Los Angeles, Cal., Acrobatic.....	990 "
" 16 (Urban) The Acrobatic Fly, Vaudeville.....	300 "
" 16 (Urban) The Blue Swan Inn, Drama.....	770 "
" 16 (Kalem) The Troubadour, Drama.....	990 "
" 17 (Biograph) The Englishman and the Girl, Comedy.....	975 "
" 17 (Pathe) The Girls of the Ranch, Drama.....	1000 "
" 17 (Lubin) A Lioness's Turnout, Comedy.....	990 "
" 18 (Kalem) The Trapper and the Redskins, Drama.....	705 "
" 18 (Kalem) That's What They All Say, Comedy.....	925 "
" 18 (Pathe) A Pansy, Comedy.....	975 "
" 18 (Pathe) The Little Nigger, Drama.....	911 "
" 18 (Edison) The Miniature, Drama.....	735 "
" 18 (Edison) A Trip to Mars, Comedy.....	995 "
" 18 (Vita) Muric's Stratagem, Drama.....	995 "
" 18 (Vita) A Trip Through England, Acrobatic.....	930 "
" 19 (Pathe) Three Queens and a Comedy.....	990 "
" 19 (Pathe) Fate Against Her, Drama.....	914 "
" 19 (Vita) Life of Moses, (The Promised Land), Drama.....	990 "
" 19 (Kalem) The Cowboy and the Squaw, Drama.....	995 "
" 19 (Gaumont) Better Than Gold, Drama.....	977 "
" 19 (Gaumont) The Comedy-Graph, Comedy.....	335 "

INDEPENDENT FILM RELEASES.

Feb. 7 (Imp) Justice in the Far North.....	480 ft.
" 7 (Kclair) The Child and the Jumping Jack, Drama.....	480 ft.
" 7 (Kclair) Mr. Glady's Revenge, Comedy.....	400 "
" 8 (Bison) Ten of Spades, or A Western Raffle.....	995 "
" 9 (Ambrosio) The Longing for Coal the Strongest.....	995 "
" 9 (Luz) First's Finances, Comedy.....	911 "
" 9 (Luz) The Consequence of a Nod 311 "	911 "
" 9 (Challenge) Spike's Battle.....	911 "
" 9 (Whyte) The Mountaineer.....	911 "
" 11 (Bison) Young Deer's Gratitude.....	911 "
" 12 (Italy) Foolish Recruits.....	911 "
" 12 (Italy) Foolish Recruits.....	911 "
" 12 (Great Northern) Never Despair, Drama.....	715 "
" 12 (Great Northern) Worried to Death, Comedy.....	280 "
" 14 (Kclair) The Bertram, Comedy.....	911 "
" 14 (Kclair) A Bootblack's Daily Labor in Algiers, Comedy.....	911 "
" 14 (Whyte) Paris Flood.....	911 "
" 14 (Imp) The Blind Man's Tale.....	980 "
" 14 (Imp) Brown's Giddy Foot, Comedy.....	980 "
" 16 (Whyte) A Daughter's Devotion.....	911 "
" 16 (Whyte) Bonehead Brd.....	911 "

S E L I G

Length, 1000 feet Release Date, Feb. 14th

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"Just as good, and some say better."

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Length, 1000 feet Release Date, Feb. 17th

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ESSANAY AVIATION PICTURES.

The Recent Los Angeles Meet Exclusively Pictured by Essanay—Other News.

The Essanay Film Company have added another big feature film to their already long list of educational subjects, the last being pictures of the recent aviation meet at Los Angeles. The picture is exclusive, as no other motion picture camera was on the field. Close-up views of Paulhan, Curtiss, Knabenshue, Beachey and other of the aviators in their machines and in flight are included in the Essanay film, with many other features, among which are M. Paulhan's start on his record-breaking distance trip, when he covered 45 miles in about 1 hour and 22 seconds, and his landing after smashing the altitude record, when he rose to the height of over 5,000 feet. Lieutenant Beck, of the U. S. Army, is seen ascending with Paulhan to test the practicability of bomb throwing from an aeroplane in war times. Paulhan and Curtiss are seen racing for speed honors, the American winning over the Frenchman in 1.61 miles raced in 2.13 8-5. The dirigibles of Knabenshue and Beachey are shown racing for speed honors, from the start of the race to the finish. The Essanay film is claimed to be a photographic masterpiece, with not a dull foot in the entire reel; no weary repetitions of flights, but is thoroughly instructive and entertaining throughout the entire length of the film.

The Essanay Company will release two more big Western pictures the last two weeks in February. The Cowboy and the Squaw and The Mexican's Faith. The first-named subject is a truly notable film and one of the best of the Essanay's Western series.

The Hand of Uncle Sam, a great, big, patriotic picture, will be released by the Essanay Company at an early date. Besides a clever story the film contains some scenic surprises.

Several of the Essanay's best comedy subjects are booked for the month of February, while the Essanay's Chicago producers are devoting nearly all their time to the production of big comedy subjects.

The Essanay Company's big dramatic sub-

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

THREE REELS PER WEEK
Every Tuesday, Friday, Saturday

Tuesday, February 15.

THE WAYSIDE SHRINE

A SCENIC AND DRAMATIC TRIUMPH. This love story of strong heart interest is depicted amidst American scenes that challenge the finest in Europe. Approximate length 930 feet.

Friday, February 18.

MURIEL'S STRATAGEM

RICH IN COMEDY, STRONG IN LOVE. A picture that wins by its charming qualities. Laughter tempered by dramatic interest. Approximate length 655 feet.

Trip Through North of England

SCENIC FILM OF MARVELOUS INTEREST. This is the first of a series of travel films now in preparation by the Vitagraph Company. Approximate length 320 feet.

Saturday, February 19.

FIFTH AND FINAL REEL OF "LIFE OF MOSES"

THE PROMISED LAND

LAST AND GREATEST OF ALL in this magnificent series of Biblical Pictures, beyond question the peer of "The Passion Play" in drawing power. Approximate length 990 feet.

Special arrangements may be made for the entire "MOSES" series for traveling or regular exhibitions. Ask your exchange or write us.

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ORDER FROM YOUR EXCHANGE.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 100 Randolph St.
LONDON, 25 Cecil Court
PARIS, 15 Rue Saint-Cecile.

Just released this week, is said to be founded on a number of true incidents in the life of a great opera writer, who is still living. These two main incidents are the wife's rescuing the manuscript of a great opera which her husband had thrown into the fire, and later aiding him in placing it with a big impresario. The woman's story, worked out along melodramatic lines, is an exceptionally pretty one, beautifully staged and splendidly acted. It will no doubt be featured among the week's notable films.

KALEM INDIAN SERIES.

Two Reels Per Week Enables Kalem Company to Introduce Series of Thrillers.

The Kalem Company, having discontinued the making of "kid pictures," as originally outlined for the increased production to two reels per week, is busy with a new stock company producing a thrilling Indian series. The Kalem producers have been careful students of Indian customs and legends, and previous Indian subjects from this firm have always been very popular. It is therefore confidently predicted that the new series of films will at once attract wide attention, and be in strong demand. While our Kalem stock company of players is engaged in making the Indian series, the other stock company, at present in Florida, will continue with the high-class dramatic work which has been winning so much favor.

FLOOD PICTURES.

Vitagraph and Pathe Both Announce Paris Flood—Also Independents.

Paris Flood pictures have been a little late in arriving, due to the disastrous effect of the floods on nearly all the Paris motion picture plants. However, flood pictures are now on the way.

The Vitagraph Company announces that its flood negative was shipped to America several days ago, and is due in this country during the present week. The date of release will be made public immediately on arrival of the negative.

Pathe Freres are also receiving a flood negative, which will be released within a few days. It is said to be of the best Pathe photographic quality.

Among the Independents, A. G. Whyte announces a flood film to be released Feb. 14.

COMING EDISON PICTURES.

The President's Special, a melodramatic picture to be released Feb. 15, is said to be one of the most thrilling subjects ever committed to film. The story is simple, direct and above all probable. In it is a most realistic scene

showing a race that means life or death to a trainload of people, between the train and an automobile along parallel track and road.

The Miniature, a film to be released Feb. 18, is built upon a true incident in the life of Andrew Jackson, just before he became President. E. W. Townsend's next picture story for the Edison Company, due for release Feb. 23 and entitled A Victim of Bridge, is said to represent a greater expense for costuming and scenery than any similar film ever produced.

Benson's Polly, adapted from the novel of that name by Richard Harding Davis, by special arrangement with Mr. Davis, will be released about March 1. It is believed that this subject, a typical story of the great West, will prove to be one of the big dramatic films of the year.

The next appearance of Miss Pilar Morin for the Edison Company will be in Carmen, which should offer the talented lady marvelous opportunity to display her command of picture acting expression.

Ray Norton's first contribution to Edison films will be announced at an early date.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

The Gamp Theatre, at Northfield, Minn., is doing good business every night. They have gone back to the Independent films again and have two branch houses, one at Farmington and the other at Cannon Falls, giving two of three nights a week in each place.

At Willimantic, Conn., the Seaside (A. J. De-man) drew packed houses in The Life of Moses, part second (Vitagraph), Feb. 5-12. The Edison also had good paying business, particularly on Friday and Saturday evenings, when the shows were open.

At Concord, N. C., Manager C. H. Ingham is running two reels of M. P. P. Company's films and draws big business nightly, while J. Leo Stone, of the Pastime, is putting on Independent films and doing a fair business for a new house.

At Concord, N. C., the Theatricals (O. H. Ingham) continued to please capacity houses Jan. 2-10. Beginning Jan. 10 bill will consist of two reels of Licensed films, with entire change each night.

At Norwich, N. Y., the Star (Ford and Dunlop) opened Jan. 12, after having been closed four weeks to allow for changes and improvements. The offering consisted of three reels Licensed films and two illustrated songs by H. P. Ford. The Heavy Hour continued to use Licensed films and business, under management of Mr. Brennan, is fair.

At the Star, Belfast, Me., a game of baseball has been the feature the past week, Feb. 5-12, and has drawn good houses.

The M. P. P. in convention at the Bellevue-Stratton, Philadelphia, Jan. 8, had, as a part of their proceedings, a moving picture exhibit, which was under the management of Carl Schwartz, of the Majestic Theatre of Burlington, N. J.

Walter Rhine, who has been operating a house at Forty-first Street and Lancaster Avenue, has retired and returned to Burlington, N. J.

A new house, under management of W. T. Koch, opened Jan. 29 at Chattanooga, Tenn.

PATHÉ FRÈRES

Release on Friday, Feb. 25th,

THE FILM D'ART.

"OUCHARD, THE MERCHANT"

From an old Russian Folk Song.

Length, 756 feet.

This remarkable picture drama is played by our new Russian Film d'Art Stock Company, made up of the leading actors in Moscow and was photographed in Russia. The plot is intensely dramatic and holds the spectator breathless with interest from start to finish.

Ouchard, the Merchant, buys from an old drunkard his beautiful daughter, and after stupefying her with wine cuts off her magnificent hair, realizing how much he can get for it. Because it is a disgrace in Russia for you, young woman, to have a shorn head, poor Marcha will be absolutely ostracized by her fellow villagers. The opportunity here for clever acting is great and is taken full advantage of.

INSIST UPON THIS FILM AT YOUR EXCHANGE.

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LUBIN FILMS

RELEASED, MONDAY, FEB. 14, 1910

THE HAND OF THE HEIRESS

A dainty little idyl of a real American girl who would not permit her parents to purchase a duke for her. When they persisted in their intention she ran away and found for herself the true love that is worth more than titles. A story well planned and well acted, with scenic backgrounds of unusual beauty.—Approximate length, 490 feet.

LOVING HEARTS

A letter discarded from a story by its author unites eight loving hearts before it is discovered that it is merely a bit of fiction. A snappy little romantic farce offering both love interest and comedy.—Approximate length, 480 feet.

RELEASED, THURSDAY, FEB. 17, 1910

A HONEYMOON THROUGH SNOW TO SUNSHINE

Wading through the two-foot drifts of the Christmas blizzard, the newly wedded couple make the train that takes them to the South and sunshine. The Ostrich Farm at Jacksonville and the prettiest bits of scenery at Palm Beach, St. Augustine and Miami form the settings for the thread of story. This subject possesses unusual pictorial value and the photography is notably good. A sure business-getter in these dull February days.—Approximate length, 950 feet.

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926 MARKET ST., PHILADELPHIA, PA.

Watch for the big release of February 17

It will be known as the Bonita and has a seating capacity of 225. Licensed films will be used and the outlook for business is bright.

The Dixie is the name of the new house at Columbus, Miss. It has a capacity of 300 and is doing large business every night.

THE VAUDEVILLE MIRROR

NOTE AND COMMENT.

For many years there has been growing in the theatrical business, as in almost all other walks in life, a system that if permitted to continue in proportion as it has already advanced, will in the long run undermine the foundation and standing of those whom it was at first intended to aid. It began by one man desiring to express his gratitude for services rendered in a more tangible form than a mere "I thank you." The employer began to see added profit for himself and he commenced cutting salaries of his underlings. Barbers, waiters, messengers, clerks, porters, in fact those toiling in widely diversified fields, slowly have been forced into this maelstrom of "tipdom," and with what result?

The following letter from Seth F. Lewis, an actor of repute and a member of the Theatrical Mechanics' Association, throws a new light upon this evil which has penetrated the theatrical business, and more particularly the vaudeville stage. Mr. Lewis writes:

I am against the habit of tipping stage hands; not through begrudging them the money, but through principle; through the way and manner and the results. I am and have been for three years a member of the T. M. A. Nearly every stage hand in every theatre, I play in a member of this organization. I come into a theatre on a Monday morning, and I greet the boys as Brothers, as equals. All the week we meet upon that footing. I buy tickets to their benefits. I play for them when I can; in return they do all they can to help me. We are, as we should be, Brothers of a noble organization.

Now, when it comes to a Saturday night, do you think I want to go around slipping them a quarter, or a half, or a dollar as a tip? Treating them as I treat my colored waiter at the hotel, or the colored porter on the train? Do you think that I like to consider myself a member of an organization consisting of men in the same class as my waiter or my porter? Well, I don't.

Are you aware that a man who depends on tips for a living, or partially for a living, is considered legally, as not being a good citizen? That in the city of Chicago, and many other places, he will not be permitted to sit upon a jury? That the law considers that a man who receives tips is not trustworthy? That he can be bought? Are you aware that the man who depends upon tips for a living is considered a "bad risk" by installment houses? That they will not, knowingly, sell him goods, as they do not consider him a reliable customer? These are facts!

Stand on the stage of any vaudeville theatre on a Saturday night and watch. You will see the actors going around in a shamed sort of way slipping money into the hands of the stage hands, who receive it in the same shamed sort of way. They are ashamed of the transaction, both the giver and the receiver, and they ought to be.

Now, I do not believe in finding fault with an existing condition unless I have something better to offer. The Theatrical Mechanics' Association wants to build a home; a home where its disabled members can be cared for by the organization. We are giving benefits for this; we have a fund for this purpose, and here is what I propose in place of this tipping system:

On the stage of every vaudeville theatre have a T. M. A. Home Box. This box to be in charge of the stage-manager. Have a duplicate card printed—that is, a card that can be torn into two pieces. Have these cards displayed beside these boxes. Have a notification printed and framed and hung by this box explaining to the vaudeville artists that the members of the stage crew are members of the T. M. A., and that it is their wish that the artists, instead of tipping them individually, contribute whatever sum they feel like giving to the fund for the T. M. A. Home. Then when Saturday night comes let each artist fill out one of these cards, giving his name and the amount he is giving, tear the card in two, keep one half, and deposit the other half, together with the amount contributed into the box.

This box is to be delivered by the stage-manager each Monday to the treasurer of the local branch of the T. M. A., who is to be the only person in the city having a key to the same. He shall, in the presence of the stage-manager, open it, count the contents, and give to the stage-manager a receipt for the sum delivered. The local treasurer shall then forward the total received from all theatres in his city to the treasurer of the Grand Lodge, who shall add it to the sums already raised for the home.

Can you see how that fund would grow? I don't believe there would be one artist out of a hundred who would refuse to contribute. Now, in closing, I want to make one thing clear. I don't consider paying members of a

stage crew for work that they do for the artists as tips. If an artist wants a man to play a part, to work props, to repair or build him something, or to do any work outside of what the manager of the theatre is paying him to do, then I believe most thoroughly in paying him for so doing. I do not consider such payments as tips.

In general the plan Mr. Lewis advocates seems to be an excellent one. The Theatrical Mechanics' Association is an organization deserving support. And by such support on the part of the actor, the stage hand would be made to feel that he is in fact a brother of the artist, and not a mere underling. He would be made to feel that his part in the making of every vaudeville act was appreciated by the artist and he would realize more emphatically than ever before the big part he really plays in the success of stage productions.

This mission has always felt that the tip system was pernicious to the welfare of the giver and the receiver, and is happy to take a stand for the betterment of all concerned in the uplift of the drama, the comedy and the broad field of entertainment as represented in the vaudeville branch of the stage. As Mr. Lewis says, payment for extra services rendered by a stage mechanic to an artist or producer, not included in the regular routine of his labors, should not be classed as a tip. Every man should be paid for his work; but a tip is not pay. It is a gratuity. And charity belongs solely to the helpless and the needy.

COLONIAL THEATRE.

An Entertaining Programme, with Joseph Hart's Latest Production as a Feature.

Joseph Hart presented his latest vaudeville production at the Colonial last week. It being reviewed under New Acts, Nat Willis shared the headline honors with Dr. Herman, the electrical "sensational," who was held over for a second week. Mr. Willis sang and talked in his usually breezy way and drew quite a crowd at the first sign of his approach. He sang new parodies, talked about "Hortense" and his marital woes, and closed with a wave of applause. Lyons and Yocco, two exceedingly clever musicians, whose vaudeville pilgrimage is being so ably handled by Aaron Rosenberg, came dangerously near to running away with the bill. They, like Mr. Willis, had a warm reception, and at the close of each number were applauded generously. At their finish they could have taken ten bows, but, unlike most vaudevillians, they modestly answered to four. Their selections included "Marie, Oh, Marie!" "Believe Me If All Those Endearing Young Charms," "Marguerite is in Love With Me" (a pleasing new song), "Just Tell Me That You Love Me," "Fruit Lure," "Good-bye, Mr. Garuso," and a medley of other popular airs. Leo Brothers and Miss Allen opened with their hard shoe, roller and ice skate dancing, making a pleasingly novel offering. Their work was somewhat better than the average, and they were well liked. His Grannon came second. She closed fairly well, but her selections were not suited to her personality or vocal ability. She opened with the "Mendelssohn Spring Song Rag," and followed it with "Barney McShane" and "I'm Going to Do As I Please." The last named song won the most favor, but it is a bit old for a closing number. Selma Brants won favor with her juggling, and her entire performance was punctuated with hand clapping and exclamations of approval. Gus Edwards' School Boys and Girl had the next to closing position. Two new song numbers were the only noticeable changes in the act since its last presentation hereabouts. The first was called "I Like Them Just Like You, Little Boy," the selection being particularly good, and it should have won a bigger "hand" than it did. The second was "Come On, Play Ball With Me, Dearie," with an accompanying ball tossing game between the members of the company and those out front. As in other acts that are using this bit of business, the specialty caught on remarkably well and proved most effective. The Holloways presented their sensational wire act, which has not been changed since its showing at the Fifth Avenue the week previously. They had the third position, and consequently scored a more pronounced hit than is usual with such acts when opening or closing a bill.

NEW CIRCUIT GROWING.

H. L. Leavitt, manager of the Western Vaudeville Exchange, was a busy man last week. Turning to town yesterday, he reports having added fourteen theatres to his circuit through Pennsylvania and has established a branch office in Wilkes-Barre. Mr. Goldsmith, who owns the theatre in that location, is representing this office in that location. Leavitt will hereafter be on the road and Dan Casey will continue at the office while he is on tour. Pat Casey is taking twenty weeks from this office for his Western time. Excellent business is reported.

SUNDAY PERFORMANCES UNAFFECTED.

The Sunday performances in all of the vaudeville theatres were not interfered with by the police day before yesterday (Feb. 8), in spite of the fact that the Appellate Division of the Supreme Court had ruled against such performances. Police Commissioner Baker stated that he had not been officially informed of the action of the Court and therefore could not act in the matter.

AMATEUR VAUDEVILLE FAKE.

Affair at Grand Central Palace Ends in a Riot—Police Called Out.

On last Thursday night an affair that had been widely advertised as the first entertainment of the New York Amateur Night Society was held at the Grand Central Palace on Lexington Avenue and Forty-third Street. What was to be a legitimate amateur vaudeville performance, given with the supposed double purpose of interesting agents and managers in new talent and to entertain those attending, ended in a riot and the calling out of the police reserves from four precincts.

Herman McCarthy, who is said to be the son of the late Justice McCarthy, was the chief sponsor for the affair. Two weeks prior to the night of the entertainment he took office in the Knickerbocker Building and proceeded to advertise the project widely, distributing tickets by the thousands. These tickets gave one the impression that they were entirely complimentary, though a \$2 price was printed on each, and a "complimentary" stamp was made across the face of each. When those who finally got inside of the doors came to fire up their tickets they were informed that they would have to pay 50 cents each for a hat check. This started the trouble. Mr. McCarthy had engaged twenty officers from the Holmes Protective Agency, under Captain O. H. Hamilton. As the vast crowds arrived the most serious trouble was with the situation and Captain Lantry of the East Fifty-first Street Precinct was forced to "phone for the reserves, over one hundred police answering the call. It was estimated that between fifteen and twenty thousand persons struggled in the crowds to get in. Women were mauled and bruised, children separated from their parents, gowns torn, and hats, canes and umbrellas broken. By 8.30 the jam was terrific, and in a sudden rush three of the big plate glass entrance doors were smashed and women were thrown headlong into the lobby. It took more than two hours before the crowd could be moved from the entrance, and police lines were established two blocks north and south, to hold the excited throng in check. Two ambulances were sent for, but fortunately no one was badly enough injured to require transportation to a hospital.

To a Missos, man who was present Captain Lantry said: "I was not even informed of this affair or I would have had enough police on hand. It is the worst conducted entertainment I have seen in years, and it is a wonder that scores were not badly hurt."

Mr. McCarthy, who was not even informed of this affair or I would have had enough police on hand, it is the worst conducted entertainment I have seen in years, and it is a wonder that scores were not badly hurt. McCarthy, who was not even informed of this affair or I would have had enough police on hand, it is the worst conducted entertainment I have seen in years, and it is a wonder that scores were not badly hurt. McCarthy, who was not even informed of this affair or I would have had enough police on hand, it is the worst conducted entertainment I have seen in years, and it is a wonder that scores were not badly hurt.

AMERICAN MUSIC HALL.

Fourth Week of Ma Gosse—Taylor Granville in The Star Bout.

Business held almost to the capacity mark here last week, and the long bill of eleven acts served to please the attendant as well as usual. Ma Gosse held over for its fourth week. Taylor Granville in The Star Bout played his first week on Morris time, and the familiar act with its prize ring finish was quite an interesting feature in the new environment as it has always been in the United States. T. Charlton was a new player, assuming the role of Mart Hennessy, the light promoter. He read his lines very well, but his makeup was not at all in keeping with the character, he being too near to the leading man type than the other comedians. Fred Niblo came next to closing, and more than repeated his former hits as a comedian monologist. He told some new stories and some other ones, but new or old, each anecdote and the usual amount of applause. Those three fellows, Max Burkhardt, Billy Sharkey, and Joe Geisler hit the high water mark once again, and called their chances of future success a notch higher than before. The Five Minutemen played their first week in a Morris house in town, and were well liked. It might prove better policy to feature some more widely known woman to sing the solo numbers and to form. The girls are tastefully owned, and once was a pleasing novelty. Ruthie Woodette, supported by William Russell, presented her successful skit, A Honeymoon in the Catskills, with the usual pleasing results both to the audience and the players. Rinaldo captivated the audience on Wednesday afternoon with his capable violin playing and his "Hilado Rag" scored as it always does. Homer Johnson sang "What's the Use?" and an old-time minstrel song, while he teased effectively between the numbers closing strongly. Other acts were Paul's Six Juggling Girls, who won favor with their snappy club tossing and Cordus and Maude, the openers (see New Acts).

BRONX THEATRE.

The usual good business was reported here during last week and another fine "Williams" bill served to please the crowds. The acts and players included The McGregors, Clay Smith and the McIntos, Maurice Freeman and company in Tony and the Monk, Kaufman Brothers, Four, W. H. Murphy, Blanche Nichols and company, George W. Jones and Ben N. Dealy, and Duncan's Scotch Collies.

HARDEEN, "HANDCUFF KING."



Theodore Hardeen, the "Handcuff King," of whom a good likeness appears above, has been meeting with marked success on the William Morris time as a special feature since last August. He broke all records on the Pantheon time, which he toured for twenty-eight weeks as a headline act, playing return dates all over the entire route. He is under the direction of R. A. Myers. Mr. Hardeen's special technique consisting of an escape from a large metal cage, which he fills with water and enters, after being manacled and then locked inside, causes a sensation wherever presented.

AGAINST SUNDAY AMUSEMENTS.

The Appellate Court Overrules Justice Greenbaum in the Alhambra Case.

The agitation over Sunday performances in the theatres of Greater New York has been revived by a decision of the Appellate Division of the Supreme Court, which was handed down on Friday, Feb. 4, reversing the ruling of Justice Greenbaum in dismissing the action brought by the city last year against the Alhambra Theatre in Harlem. The decision has the consequence of the full bench and strikes a severe blow at Sunday entertainments of a theatrical character in the metropolis. The case is remanded for trial and signifies a victory for the Sabbath Observance Society.

The decision affirms the legality of the so-called "Don't" ordinance, which was passed by the Board of Aldermen in 1907. This ordinance, alike in spirit with the Penal Code, prohibits certain theatrical performances on Sunday and provides for a penalty of \$500 and forfeiture of license. The action was brought by the city to recover the penalty for a performance given at the theatre named on Dec. 20, 1907, and was decided adversely to the municipality by Justice Greenbaum, on the ground that the ordinance was ineffective and could not be enforced, being inconsistent with section 277 of the Penal Code. The code and not the ordinance, the justice ruled, had jurisdiction over the case. From this decision the city appealed and the case has been in the Appellate Division ever since. The latter decided that the ordinance is valid.

The Alhambra Theatre is owned by Percy Williams, for whom W. H. Grossman is acting as counsel. Mr. Grossman, commenting on the decision of the Appellate Division, was quoted as follows: "Of course the case will come up for retrial, and if the verdict is against us it will mean the payment of the \$500 fine. The theatre license cannot be revoked, because the license referred to was last year's."

The "Don't" ordinance is a very broad one, so the decision of the Appellate Division does not mean a return to Blue Laws. The ordinance was passed at a time when there was a reaction in public feeling against Blue Laws, which even forbade instrumental and vocal concerts, and it contains what is known as a permissive clause, which states that the courts shall not construe lectures, concerts, and singing and instrumental concerts as an infringement of the law. The Penal Code forbids principally acrobatic performance and boxing and wrestling matches. There is nothing in it about the raising and lowering of a curtain or the changing of costumes. The Don't ordinance being the same, you see, the situation is not changed greatly from what it is at present. The law is more clearly defined, that is all.

Percy Williams expressed himself satisfied with the decision, as the Don't ordinance was liberal enough to permit all the acts that were necessary to make a satisfactory Sunday night entertainment.

Mayor Gaynor declined to make any personal comment about Sunday observances.

BARRING CLAUSE BARRED.

By a decision of Judge Walling, sitting in the First District Court of Common Pleas, a barring clause in a contract between Gus Sun and William J. O'Hearn was declared to be null and void, because it was declared to be unfair. O'Hearn had signed and appeared at the Colonial, Erie, his contract having a barring clause was to prevent his appearing at any opposition theatre to the Sun Circuit within a period of six months. He, however, played a week at the Alpha, a U. S. O. small time house in Erie, and Gus Sun brought suit for injunction to prevent his appearances, and lost on the above stated decision.

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PENCILED PATTERN.

Many are called but few are chosen—in vaudeville.

Did Beck sign with Morris, or did Morris sign with Beck? Did K. and M. sign with Joe Leo, or did David Belasco sign with Joe Wood? Everything is sign this or sign that. Meanwhile the dollar sign is the only sign that interests us.

Mamie Fleming is now under the direction of Jessie L. Lasky and opens March 7 as the feature of a new act.

When you read a music publisher's royalty statement your mind travels back to your young days and makes you think of some of the fairy tales you used to read. You can't help thinking that the same author wrote both.

As soon as you tell some non-professionals that you are in the theatrical business they usually say, "Oh, do you know Mary Blank? She's with the Tired Trampers' company. What, you don't? Oh, you must know her, she's right on the end of the first line." Or something like that. It's funny, isn't it?

Charles H. France, formerly of France and Mitchell, opens the week after next with a single act. He will be billed as "The Boy from Home," and will portray the Rubie kid character he made famous in vaudeville through the West.

A disgusted actor said it would be a good idea to have Congress pass a law making every actor pay an income tax of fifty dollars a year to keep out newcomers. He adds if this became a fact there wouldn't be so many actors. Well, there aren't many now. We could stand some more good ones.

Irving Berlin wrote all of Lillian Shaw's new songs except one, that Brown and Ayer wrote, and Miss Shaw is certainly "going come" with them. Irving can write character songs to a finish. To say he has a great future in store for him would be "old stuff." Everybody knows it.

The moving picture shows will now exhibit pictures of "The Great Paris Flood" until something else of importance happens in the world. Coney Island and other summer resorts will probably fall in line with "great spectacular productions of the most thrilling sight of modern times," etc. For the small price of one dime, ten cents, stop right up, the show starts right away. Watch, they'll be here.

Sam Peck invites all managers and agents to take an afternoon off and go through his new offices. Sam has his name on the window facing the Astor Hotel dining-room. Instead of spending money for lunch now, he looks out the window and inhales it.

They say "Fra Eibertus," editor of the *Philistine*, is going into vaudeville. It is hardly possible that he will sing "My Brudde Blyveset," or "I Love My Wife, but Oh, You Kid." "Fra" is a good writer, if you can understand him.

Lucy Weston says, "It's not what the public likes, it's what you make them like." It seems but few of the legitimate managers have had much success in "making them like" the shows that hit Broadway.

The Hebrew societies are objecting to Hebrew comedians in the West. The Irish societies have been objecting to Irish comedians for some time. If many of the other nationalities or races start the same thing there will be no chance for comedians unless they do an *Ekimbo* or a South Sea Islander.

Sam Stern is making a lot of noise on the Morris time. He is at the Plaza this week, and every time he finishes his act the audience applauds so loud the people in the neighborhood think the city is blasting for a new subway.

We often wonder if Venice, Italy, is really as bad as it is pictured on theatre curtains.

Mike Donlin is said to have remarked that he "would never play ball again," as he intended to stick to the stage, and that he was "sure he could do all that stuff that Willie Collier does." Oh, yes, you could, Mike, about as easy as Willie could play right field for a big League club and bat over three hundred.

If people were punished for stealing material that belongs to other people the same as they are punished for stealing money or merchandise, it would be much better for those who originate. Is there any reason why they shouldn't be?

Did you ever notice how seriously some theatrical writers take themselves?

Constant Reader.—A critic is some one who thinks he can think for every one else.

Unless you work for the United Booking Office you go on the blacklist. If they don't want to give you work you can starve or quit vaudeville. And they say this is a free country. Stop that laughing.

It looks to us as though every one who can play "Wild Cherry Rag" on a piano is going into vaudeville.

Contrasts of History.—George Washington and Dr. Cook.

That was a nice little article Henry Miller had in the *Saturday Evening Post* a week or so ago concerning the New Theatre and why the middle class would not patronize it. Maybe it's because it's so near William Kane's Circle Theatre with moving pictures and vaudeville booked by Sig. Wachter. Did you stop to think of that then?

Joe Leo went to Boston to secure a location for a Boston office. We always knew that New York wasn't big enough to hold that boy.

Now that the crase for monkey acts has died gracefully they will probably take the extra guards away from all the public zoo's. Only four more months to use Jeffries-Johnson parodies!!! THOMAS J. GRAY.

NEW VAUDEVILLE ACTS

PRESENTATIONS OF A VARIED CHARACTER WERE SEEN IN AND ABOUT TOWN.

Gertrude Hoffman Scores a Triumph at the Alhambra—Denman Thompson Returns to the Stage—Joe Hart Produces a Winner—Some Out of Town Productions.

Gertrude Hoffman.

The limit in vaudeville production has almost been reached. In Gertrude Hoffman's latest dancing, travesty and musical offering she has not only surpassed herself, but she has almost surpassed the efforts of all other producers in this field. At least in the novelty of her offering and in the expense she has gone to, she has scored a huge and notable hit. The act runs about an hour and contains a variety of twenty people, an enlarged orchestra, and a working staff of unusual size for the variety stage. The entertainment is divided into twelve parts, showing considerable originality in conception and method of presentation. It consisted of the rendition of a song called "It Isn't That Way Any More," in which she gave burlesque imitations of Eddie Foy, Ethel Barrymore and George M. Cohan. Then came one of Eva Tanguay singing "I Don't Care." This was followed by her impersonation of Ruth S. Denis in the latter's snake-charming dance. Twelve girls and eight Chinese dancers appeared in her support, while a special act of scenery and many props were in evidence. She rapidly swung into another humorous impersonation of Anna Held, which was in turn followed by her impersonation of the famous singer, "The Beautiful Blue Danube" dance, when twelve girls in the filmy garb of water nymphs cavorted about the stage with her. This was the most pleasing part of the act and it was applauded more than generously on Friday evening. A Harry Lauder imitation succeeded the Duncan number, this being replaced by a screamingly funny burlesque on Valerka Suratt in *The Belle of the Boulevard*. She was assisted by a tall youth who impersonated Jack Henderson. The latter's snake-charming dance, with twelve bathing girls in her support, each carrying a small mirror and doing a copy of the original singer's "Splash Me" song. Harry Watson's trombone solo was next offered, when he was put in the discard in favor of Annette Duncan, who appeared upon the scene, with twelve bathing girls in her support, each carrying a small mirror and doing a copy of the original singer's "Splash Me" song. Harry Watson's trombone solo was next offered, when he was put in the discard in favor of Annette Duncan, who appeared upon the scene, with twelve bathing girls in her support, each carrying a small mirror and doing a copy of the original singer's "Splash Me" song.

Dinkelpiel's Christmas.

Joseph Hart presented his latest production, Dinkelpiel's Christmas, at the Colonial Theatre last week, and thereby placed another credit mark in his record. It is one of the best comedy sketches of the year and from the opening to the last line it held the closest attention of the Wednesday night audience, when the side-splitting order was given for the first act. Dinkelpiel is a resident of this bit of frivolity and the lines, with but three exceptions, were in the best vein of the author's farcical pen. Slang such as few writers are capable of, and dictionaries do not contain cannot meet the needs of this comedy. The act, unquestionably, will. The Alhambra had the first showing of the act, last week being its opening.

The Jail Bird.

"Jail," "Bird" and the title of another vaudeville sketch. A Legitimate Holdup, make a delightfully appropriate series of suggestive titles for the big "drawing card" William Hammerstein offered his patrons at the Victoria last week. Lionel Barrymore, Phyllis Rankin, and McKee Rankin are the legitimate trio of players who served to "pack the theatre," and The Jail Bird is the name of the playlet they utilized for the purpose. If ever there was a "legitimate holdup" here is a prime example. Six minutes of words with interruptions for applause greetings as each respective "star" entered were forced upon a suffering audience before anything happened. In another minute the whole story had been revealed, and then fourteen minutes of talk and a badly done piece of ancient stage business was accomplished and the end reached.

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As to plot—a line or so will suffice. A murderer has just finished a long sentence in prison. He comes to the home of a wealthy philanthropist, and in the latter's wife he discovers his own daughter (of course through a photograph—new business!). It reminded one strongly of a sidewalk comedy act with a question "fired" at one man. The answer being known before the speaker has time to frame it. Perhaps it was the material—it must have been, for each of these players has done good work heretofore—but the acting in this instance was on a par with the merits of the offering. All of which again demonstrates the wisdom of the business manager's choice. The combination of vaudeville as an easy road to sure wealth, unworthy of serious endeavor or conscientious work. This fact is certain. Any other players less well known would never have played the night's performance, let alone finishing the week out.

Denman Thompson and Company.

The applause that greeted Denman Thompson at the Victoria Avenue on each of his appearances last week must have been very gratifying to this veteran actor, and the sympathetic attention given his old and now somewhat out of date vaudeville offering, demonstrated the affectionately regard in which he is held by the vast number of his admirers. Thompson, who came to the original from which the famous play, *The Old Homestead*, which also served to make Mr. Thompson the star he has been for all these years, is not of the sort that would naturally appeal to the vaudeville audience of to-day. In fact, had any other actor presented it its reception would hardly warrant a continuance in the variety houses. But Mr. Thompson, somewhat more aged than when last seen hereabouts, played his familiar character in such a wisely human manner, that incongruities and improbabilities of construction and theme were entirely forgotten. The skit is in two scenes, the first a street scene in one, and the second in the garret home of Tot, the nervous girl. Joshua is the good Samaritan, and in the wretched shoddy of the street arches he witnesses the death of her starved mother, and at the curtain he interrupts his prayers long enough to throw the drunken father of Tot's out of a much shattered window, from which he is heard falling through skylights to the sidewalk below. The supporting members of the company included Dan Rogers as the father, Emma Chase as the mother, Arthur O'Keefe as a bootblack, and Molly King as Tot.

Jolly, Wild and Company.

At the Warburton Theatre, Yonkers, Jolly, Wild and Company showed their act to the Yonkers audience. There is a saying in the act that the programme does not change is the "company." There is no doubt but what all three are clever people and could make good anywhere without much trouble, but there is no excuse for all the "kind applause" material they have in the act. The younger player, a man called "I'm Just an American Kid" (cue for applause). Mr. Jolly steps down to the footlights and announces a song entitled "I'm Glad to Say New York Is My Home" (another cue for applause, even though it was in Yonkers). He also sings "Good Night, I'm Home Again" after announcing it as Victor Moore's song, etc. There is some funny dialogue that gets laughs, some of which has been heard around here many times. They finished with a song called "I'd Go to the End of the World with You." It was the music of the lyrics with a few slight changes of the song called "I'd Go to the End of the World with You." from the Man Who Owns Broadway, and staged as it is in the Broadway production. The act was a positive riot at Yonkers, as it would be in any small town, but it's doubtful if it would do much in New York. The people are worthy of something better. They do not need the "sure fire" stuff they see now.

Joe Kane and Oscar Ragland.

The Warburton Theatre, Yonkers, also had Joe Kane and Oscar Ragland in a singing and talking act called *Coming East*. Kane is an eccentric German and Ragland is the straight man. The story connecting the act concerns two actors who came East from the West and were failures—the dialogue went over like the tick of a watch. In fact, they had to wait for the audience to stop laughing at one line before they "pulled" the next. Their parodies were all good and their closing song, "Give My Regards to Mabel," went big also. There is plenty of room for two men acts who are strong enough to go next to closing on any bill, and Kane and Ragland can do that without much difficulty. Their parody on "Let It Alone" might be left out without hurting the act any.

Billie Seaton.

Billie Seaton was formerly in *The Midnight Sons*, where she did an imitation of Eva Tanguay, something she had been doing for some time. Her new act, much to her credit, is made up of all new material and contains no imitations. Her songs are "Everybody Gives Me Something," "How Did Mr. Robinson Know That?" "I Couldn't," and one other number. Each song is costumed prettily, the last costume consisting of white silk tights and a bodice of an old shade of red. It was so effective it made the audience fairly snap. Some of the verses of the songs contain a little spice, but not too much, and the audience of the Warburton Theatre, Yonkers, took to Miss Seaton very kindly on Thursday afternoon.

Cordus and Maude.

Cordus and Maude, a team of equilibrists, man and woman, were seen for the first time in town at the American Music Hall last week, where they opened the bill. They used a double black wire apparatus with other paraphernalia, including a bicycle and a specially arranged stand. Their work was out of the ordinary and some of it proved a bit hazardous. For the position they scored a hit.

Martin and Francis.

The above named team of girls made their first appearance in the city at the Victoria last week, doing a singing and dancing act in one. They sang "Punny Face," "Maybe It's a Bear," and "Yes, I'm a Little Bit." They were wearing three sets of costumes. The first con-

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sisted of white baby dresses; the second, pajamas, and the last, Dutch dresses with wooden shoes. For the position they scored a fair sized hit.

MURPHY AND NICHOLS TO STAR.

W. H. Murphy and Blanche Nichols are making their last appearance in vaudeville with their good humorous travesty, *The School of Acting*. They played Percy Williams' Bronx Theatre last week, causing the customary sales of laughter, and they will play a few more engagements in the East. Next Fall will see them as stars under George H. Brennan's management in a comedy by a well known playwright. Mr. Murphy and Miss Nichols got their training as funmakers from the late Charles H. Hoyt, for whom they played in *A Tin Soldier*. A bunch of Keys and a Hole in the Ground. Beginning in vaudeville with their little travesty, *From East to Uncle Tom*, they rapidly won favor and are now one of the biggest and best paid "acts" in vaudeville, employing several helpers and using elaborate scenery, costumes and "props."

GREAT EASTERN EXCHANGE OPENS.

R. K. Sanger has taken over the new agency business of Huber and Stanley and has formed the Great Eastern Vaudeville Exchange. He is looking for Huber's Museum and other acts in the vicinity of New York. The office of the agency are at 250 West Forty-second Street. The White Rats' form of contract is used.

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Direction ARTHUR KLEIN

NEW VAUDEVILLE THEATRES.

Houses in Course of Construction or Planned in All Parts of the Country.

A handsome new steel constructed vaudeville theatre is to be built at Peoria, Ill., to be ready for opening Sept. 1, 1910. The house is to be built by the Horrocks-Churchill Company and will occupy a plot of ground at the corner of Main and Jefferson streets. It will have a capacity of 1,500. The Western Booking Agency, a new independent concern, with headquarters in Chicago, will have charge of the bookings. It is also reported that a new theatre will be built in Peoria to be booked by the Western Vaudeville Managers' Association. Thomas H. Webb, of that city, is said to be back of this scheme. Two sites have been offered Mr. Webb for the house. It is reported that the theatre is to cost \$200,000.

The new Liberty Theatre in East New York was scheduled to open yesterday, Monday, Feb. 7. A new combination vaudeville and picture theatre is soon to be completed in Morris-town, N. J. It is to cost \$250,000. Local capital is said to be back of the proposition. The Phoenix Realty Company is building or will shortly begin to build a new vaudeville theatre at Union Hill, N. J. It is to cost nearly \$200,000, and will take the place of the present "try-out" house of the U. B. O. in that town.

Portland, Me. will shortly have a new vaudeville picture house. It is to be called the Portland Theatre, and will be managed locally by J. N. Greeley. The Green Amusement Company are the builders, and the bookings will be made through the U. B. O. small time or Family Department.

J. W. Marcellus, of Oelwein, Ia., has sold out his interests there and will unite with J. L. McClintock, of Waterloo, Ia., and open a first-class house at the latter place about March 15. The new house will be modern in all respects and will have a seating capacity of 500. In the presence of 5,000 persons, at 8 p.m., Jan. 31, the formal breaking of ground for the new Orpheum Theatre, Jersey City, N. J., took place. The first spadeful of dirt was dug by the president of the realty company which is building the new house. When he thrust his silver spade into the earth a hand struck up "The Star Spangled Banner," and the American flag was raised from the grandstand erected for the speakers of the evening. Many of the local folks were in the gathering. Harry Leonard will be the manager of the Orpheum, which will be a vaudeville house, and is expected to be ready for opening Sept. 1.

A new vaudeville theatre to cost \$1,000,000 is planned for London, England, to seat 5,000 persons. It is to be built on the site where Hengler's Circus formerly stood on Avenue Street. It is scheduled to open about Sept. 1 next. Henry Brock and Mitchell Mark, of New York, are planning a chain of vaudeville picture theatres throughout Canada. Houses are to be built in Ottawa, Kingston, London, Hamilton, Winnipeg, and Montreal. Other houses will be placed at Buffalo, Detroit, Cleveland, and Pittsburgh. The incorporators of the new company are: Mitchell Mark, Henry Brock, John A. Jacobs, S. Friedman, and George H. McLaughlin. The Orpheum Circuit is to have a new theatre in Salt Lake City. It will have a capacity of 1,000, and will be located on the property north of the Studebaker Building on State Street.

VAUDEVILLE THEATRE OPERATIONS.

With the close of The Midnight Sons' engagement, Jan. 27, 28, the Hartford, Hartford, Conn., ceased to be a Shubert house. Many fine attractions have been booked for the season, but there were not enough to keep the theatre running continuously, and Manager Jennings decided to release the Shubert bookings and take up with the offer of E. B. Chaudery, who has several theatres in Boston and vicinity and who will turn the theatre into a continuous vaudeville house. It will remain closed for two weeks, while extensive alterations are being made, including a new and wider entrance. On Feb. 14 the Illinois Opera House, Urbana, Ill., will be taken over by the William Morris Vaudeville Circuit, acts to be furnished by them for all open dates of the house, with a change of programme twice a week, matinee in the afternoon and two performances at night. There will be no change in the general management. The Opera House, Danville, Ill., commencing Feb. 8, was given over to vaudeville. The acts are booked by William Morris, and D. L. P. Wasson still acts as resident manager.

ALHAMBRA THEATRE.

Gertrude Hoffman packed this house at every performance last week when she presented her latest dance creation, which is reviewed under New Acts. The other players and offerings included Rex's Comedy Circus, Harvey De Vera Trio, Bert Levy, James Thornton, Louis Simon, Grace Clemens and company, Mr. and Mrs. Jimmy Barry, and Hassan and Ali's Arabs.

CONSIDINE TO GO ABROAD.

It is announced that John Considine, of the Sullivan-Considine Circuit, is to go abroad this month, accompanied by his wife and children. During his absence Fred Lindsay will take charge of the Seattle office of the firm. Mr. Considine will combine business with pleasure on his trip.

MARIE LLOYD ARRIVES IN NEW YORK.

Marie Lloyd arrived in New York last Thursday from London on a speculative trip and to visit her sister. She has not as yet signed with any of the managers. It is stated, On the same steamer with Miss Lloyd was Alfred Butt, manager of the Palace Theatre and one of the directors of the London syndicate.

AMONG AGENTS AND PRODUCERS.

Joseph L. Lasky announces that his latest production, The Photo Shop, will open at Easton, Pa., on March 7. The scene is laid in a photograph gallery, and a large cast of principals and chorus will be called upon, in all eighteen people.

L. Lasky has devised a novel plan for the future presentation of some of his acts over the Orpheum Circuit. He will form a regular vaudeville stock company, which will present two of his successes alternately. For instance, the company will play each city two weeks, and the first week it will offer The Love Waltz and the following week it will present At the Waldorf. This will insure a longer season than usual for his acts and will make it easier all around, both for the producer and for the players.

The Country Club, which has been on a long tour over the Orpheum Circuit, will soon be seen in New York for a series of presentations in the houses of the United Booking Office.

Young Corbett, the famous lightweight champion of the prize ring, and Walter Parker are soon to be seen in a vaudeville playlet.

Frank Neillville has opened a booking office at 301 West Forty-second Street under the name of the American Vaudeville Circuit. He will pay particular attention to the booking of parks and fairs, which has been his specialty in the past. A Pittsburgh office will also be established.

James Slavin is the author of a new sketch which will be presented for the first time on any stage by Joseph Selman at Hamilton, Ont., the week of Feb. 14.

Ned Monroe has a broad comedy act in preparation which will have its first showing at Union Hill in another month or so.

Hope Latham, who is playing Bella Knowles in Seven Days, has just completed a vaudeville sketch which is said to be original in plot.

C. Blanche Rice and William McKee are presenting George M. Cohan's successful comedy playlet, His Wife's Hero. They have been making a phenomenal hit in every house where the act has been playing.

Adeline Boyer, the American dancer who has been appearing with success in London, has signed for a tour of the Morris time, which will open at the American Mail, Feb. 25.

Sam Erlich has been turning out some pretty good material of late. Witness the act of Sam Stern, which is scoring so heavily on the Morris time. Other people using this author's products are Elmer Ombar, Laurie Ordway, Jules Van Bigger, and Ed.

The Leo Circuit has been incorporated by Joe and his brother Martin. Joe is now booking for about seventy-five houses, he says.

Max Hart is moving himself along in time for Alexander and Scott for next season. They are now making a big hit with the Cohan and Harris' Minstrels, but will go back to the vaudeville next year.

Mrs. L. L. Moore will insert two extra numbers in her act of The Five Minutes, which is scoring a big hit on the Morris time. These new songs will include "Dinah" and "Flipping Flip." Mrs. Moore designed the costumes for this act, staged it and is doing the booking.

Henry Keane and Olive Briscoe have just produced a new sketch entitled A Hot Marriage. They opened on the B. and O. time at Winnipeg recently and scored a goodly hit, from reports received.

William E. Callahan announces that he has booked Fessie Eldridge for a vaudeville tour to commence at the William Penn Theatre, Philadelphia, next week.

A new act for the East is that of The Ten Merry Youngsters, which is booked by William E. Callahan. The act was seen at the William Penn Theatre and Philadelphia, last week.

Clarence Wilbur will shortly go out in a new act which is being written for him by Ben Shields. It is called A Bowsy Restaurant. Six people will be seen in Mr. Wilbur's support.

Al T. Wilton is the sponsor for Jolly Wild and company, a new trip in the East. They played the Wharfedale Theatre, Yorkers, last week. (See New Acts.)

Thomas Dempsey, formerly of the vaudeville house of Burke and Company, is going on the lecture platform. Stewart Lindsay will be Mr. Dempsey's active manager, while Billie Burke will direct the tour. The lecture will comprise a talk on Ireland, with still and motion pictures. Robert Clarke, a harpist, will also be a feature of the entertainment.

Dick Collins is soon to go out in a new sketch called The Chorus Girls' Home. Ten people will be in the act and a special set of scenery will be used. Billie Burke is the booking manipulator.

BUSY WEEK FOR NIBLO.

Fred Niblo, the noted comedian, manager and lecturer, made his first vaudeville appearance in many months at the Plaza and American Music Halls last week and scored another huge success. He played thirty-two performances, all told, including the benefit for the Inwood Rest Home, of which Mrs. William Morris is a director, and five private engagements. Mr. Niblo gave another entertaining monologue, using some familiar material and more than was new and doubly humorous. He is booked solid for many months on the Morris time, including engagements in both the East and the West.

THOMAS BARRASFORD DEAD.

Thomas Barrasford, general manager of the Barrasford Tour, died at his home in Brighton, England, last Tuesday, Feb. 1, after a lingering illness. Mr. Barrasford was one of the "independents" on the other side, being one of the strongest factors in opposition to the Moss-Stoll, Gibbons, and De Fries tours. He was the director of about forty-five vaudeville theatres. He is survived by a widow and two children. One of them, his son, George, is now in New York.

FIFTH AVENUE THEATRE.

Veteran Actor Makes His First Vaudeville Appearance in Many Years—Other Offerings.

Dennis Thompson headed the bill here last week, this being the veteran actor's first vaudeville appearance in many years. (See New Acts.) Frank Stafford and company were an added attraction, not on the programme, and the applause awarded them proved how pleasing an addition they were. The Three Keatons also came in for a large share of approval and the "slap-stick" acrobatic comedy act scored one of the biggest hits of the whole bill. Buster's singing came in for its share of applause and the trio were called out for many times on Tuesday afternoon. The Three Juggling Bannons opened. La Petite Mignon followed with a series of the most entrancing "impositions" seen thus far this season. Her reflections of the merits of Louise Dresser, Maria Dresser, Nora Hayes, George M. Cohan, and the "Hello" chorus in Havana almost mark an epoch in this class for stage limitations. In each her voice was almost the same, except her Dresser's "creation"—and we use that word advisedly, for Miss Dresser never sang as she is pictured by Mignon—but she did accomplish something like Miss Dresser does, imitating a whole chorus may be edifying, but it smacks much of relying upon a successful song rather than upon any personal cleverness. A "Petite" anybody can hardly duplicate herself sufficiently to remain one of a whole chorus. The Six American Dancers were welcome performers and their first moving offering was hugely enjoyed. Hobbies in his wonderfully clever wire walking, assisted by a woman, pleased greatly. And Alice sang his Yiddish songs and parodies as exuberantly as ever and won many well earned bows. The Camille Trio of horizontal bar experts closed, holding the audience until the pictures, most successfully.

VICTORIA THEATRE.

Three Legitimate Players Make Joint Vaudeville Debut—Fougere Earns Nobel of Nissas.

A legitimate triumvirate were put forth as the big drawing cards at the Victoria last week and on Monday afternoon there did not appear to be any marked difference in the usual business of the opening performance of this theatre. This trio, consisting of Lionel Barrymore, McKee Hanks, and Phyllis Hanks, came forth on the bill. Next time they should follow the pictures. (See New Acts.) Martin and Francis opened. (See New Acts.) Miss Eugenie Fougere was another big box-office attraction. It is to be doubted if she attracted anything except a few boisterous laughs and some hissing at her finish. Too bad it was not her actual finish! In her act the limit of vulgarity has almost been reached. Her act of grace, refinement, beauty and "cible," of which latter quality this Parisian concert hall exhibition constantly boasts, it would be hard to find an equal; while for coarse and unbridled suggestiveness she is without peer. McKee and Francis, in their amusing bit of travel, On the Great White Way, made a pleasing contrast to Fougere's bad impression, and they were received with every show of unqualified approval. Their sketch has been improved and altered somewhat since it was last seen in this city. The new sketches were harsh blows at the metropolitan police force in their indignations and lines. Lillian Shaw preceded Fougere and again scored a triumphant success. Her repertoire remained unchanged. Alvin Barrasford repeated his hit with the week previous at the Colonial. Other acts included Grif, the comedy juggler, who won the approval of the house from the start; El Cole, the xylophonist, and Cliff Berrac's Circus.

PLAZA MUSIC HALL.

Severin Heads an Entertaining Bill—Business Holds Up Well.

Severin and his exceptionally capable company of pantomimists and Fred Niblo (who also played the American) were the chief drawing cards here last week, good business being the result. Mr. Severin presented his economical pantomime, Consequences, which won so much praise last year, and on Wednesday evening he more than upheld his past standard of excellence. Mr. Niblo was as entertaining to the "Flingers" as he was over at the American. Gertrude Le Clair and her "picks" opened, followed by the Two Hops in their musical offering. Then came Rafferty's Dogs, Lamb's Manikins followed Severin, proving an interestingly amusing act. Juliet gave her usual "improvisations," and Hall and Mari closed with their comedy acrobatics.

DRAWING BUSINESS AT CIRCLE.

William Gane and Big Wachter are pretty busy now these days. They not only keep out of mischief by adding a half dozen theatres or so each week to their growing circuit, but they manage to derive the most novel methods of drawing big business to their houses yet conceived. In fact, the late P. T. Barnum had nothing on them. At the Circle they do something different each night. It is like a table d'hôte restaurant with a special dessert as a feature. They give eight to ten vaudeville acts, two reels of pictures, and then the special feature. On Monday nights an amateur bill; on Tuesday an athletic meet, with boxing, wrestling and fencing matches; on Wednesday night a special novelty is always devised; Thursday is another amateur night; Friday they give a cakewalk, with the usual prize, and on Saturday nights they run a "pick 'em up" in Joe Humphreys is the master of ceremonies on these special nights and he is fast becoming a big card with the patrons. Coupons, redeemable in prizes, are also utilized to entice the wary ones. Both Gane and Wachter work on the basis that you've got to get up early to catch any worms nowadays, and it looks as if they stayed up all night, the way they are catching 'em.

ELBERT HUBBARD IN VAUDEVILLE.

Martin Beck announces the engagement in vaudeville of Elbert Hubbard, the distinguished writer, lecturer and wit. "Mr. Hubbard," as he is affectionately known to his followers, will begin "this little journey into vaudeville," as he styles it, at the Majestic Theatre in Chicago, Monday, March 14. He will appear twice daily in "Heart to Heart Talks," which will be changed from time to time to suit the requirements of his audiences.

EDWARDS DAVIS IN TOWN.

Edwards Davis, M. A., will be seen at the Fifth Avenue Theatre next week in his new sketch, The Picture of Dorian Gray, which has been scoring a phenomenal hit in the East. The playlet is a dramatization by Mr. Davis of Oscar Wilde's famous story. It is magnificently staged and is one of the dramatic gems of the season.

MRS. CAMPBELL FOR VAUDEVILLE.

Mrs. Patrick Campbell has signed a contract with Percy G. Williams calling for her appearance in his houses beginning at the Colonial on next Monday, Feb. 14. She will present a sketch called A Russian Tragedy. She will also produce another one-act play entitled The Ambassador's Wife, which was written by her son, Alan Campbell.

LEONIE PAN MAKING HIT.

Leonie Pan, who was seen for the first time in New York at the Fifth Avenue a week ago last Sunday, has been scoring a heavy hit ever since. She played Hasting, Pa., last week and is in Alhambra this week, in both of which cities her singing act is being praised highly by both press and public.

VAUDEVILLE JOTTINGS.

Hugo Morris left town last Wednesday, Feb. 2, for Atlantic City, N. J., where he will spend a couple of weeks. He is reported to be in a bad way physically, due to overwork.

Marion Murray and co. have been booked over the Orpheum Circuit. They will open the first week in April.

Lettie Williams and co. will open on the Orpheum Circuit this week at Spokane, Wash. They left town a week ago to-day (Tuesday).

Violet Allen and co. have been booked for a tour of the Morris Circuit. They open this week at New Orleans.

Orator's Band has returned to vaudeville for a short tour. The organization will open in Louisville, Ky., on Feb. 20.

Annette Kellermann is scheduled for a three weeks' run at Keltie Theatre, Philadelphia, beginning the week of Feb. 22.

Dr. Herman, the electrical exponent, will be one of the feature acts at the Victoria next the coming summer, having been signed last week by William Hammerstein.

Georgia Kelly, widow of the late Dan McAvoy, is now the wife of Frank E. Brown, a wise merchant of this city. They were married in the City Hall early last week.

George McDermitt, manager of the American Music Hall, Newark, N. J., has retired, and Joseph Vion has taken his place.

Lafayette, the magician, has signed for a tour of over forty weeks on the Moss-Stoll tour in England.

Al Fields and Dave Lewis opened at the Hippodrome a week ago, presenting their comedy skit, The Trouble of a Harem. They will call for home on Feb. 9, and upon their arrival in town will open on the Morris time.

Kyle Green is now having a successful run at the London Coliseum.

Jack Gardner and Marie Stoddard will make a tour of the Continent this coming Fall. It is announced.

Stella Mayhew, assisted by her husband, Billy Taylor, is a continued hit in the London halls. She is now appearing at the London Coliseum.

Floyd Lewis has resigned his position as manager of the Majestic Theatre, Portsmouth, N. H., to accept a position in the William Morris office at Chicago. He is now on a trip to Charleston, W. Va., to attend the opening of a new vaudeville house in that city, and will then return to Portsmouth for several days before leaving for Chicago. Thomas Yeager, of Portsmouth, will succeed Mr. Lewis as manager of the Majestic Theatre.

Marguerite Superbe, who has been resting at Mt. Clemons, Mich., for the past year, returned to stardom, joining The Maids and the Mollies at Providence, R. I., this week.

Bedford and Winchester, now playing Keith time, will call for England in June, playing London, Paris, Berlin and Amsterdam. They will return to America in October, 1910.

Kathryn Milay will open on the Morris Circuit at the American Music Hall, New Orleans, Feb. 6, and will later play Indianapolis and Chicago, following which she will have five weeks in New York.

Dick Thompson and company in Terry's Return will open on the Pantheon and Intertown time this week, returning east next Christmas, 1910.

Al Spitherland, of the United Booking Office; Frank Jones, Percy Williams, representative; Aaron Kessler, representing William Hammerstein, journeyed to New Bedford, Mass., last week to see the act of Dr. Perin, the palmist. The party accompanied Manager Theodore R. Rayburn on his return from his weekly trip to New York. Andrew Hathaway entertained the visitors at a dinner and theatre party.

Ed. P. Bernard, who is an Indianapolis man and in the past has arranged the features of

his acts at his home in that city, made an instantaneous hit as a featured act at the Grand Indianapolis, Jan. 31-Feb. 5, in the best set he has yet produced.

On account of a change of bookings, Warren and Blanchard took a rest Jan. 24-25. Mr. Warren enjoyed it with friends in Indianapolis and Mr. Blanchard spent the week in Louisville.

Manager Shaffer Ziegler, of the Grand, Indianapolis, stated that the largest business of the season was done the week of Jan. 17, when Joseph Hart's Bathing Girls headed an excellent bill.

Three acts booked for the Colonial, Indianapolis, stated that the largest business of the season was done the week of Jan. 17, when Joseph Hart's Bathing Girls headed an excellent bill.

De Witt's Models met with an unhappy setback recently while playing Gane's Manhattan. The electrical inspector of the Fire Department sent a deputy to examine the act and he forced it to close, after it had passed the fire inspection laws not long ago. Mr. De Witt declared: "The week previous the act played Philadelphia without any molestation, and the week prior to that it played New York. On Saturday, Jan. 22, the electrical devices were again inspected and passed, after Mr. De Witt had spent about \$150 on improvements. It is playing the Circle this week."

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Alf's, His Hassan, Ben, Araba—Proctor's, New York.
 Annie's Animals—Alhambra, N. Y. C.
 Barney and Crawford—Orpheum, St. Paul, Minn., Orph., Minneapolis 14-19.
 Barney and Herring—Mogart, Elmira, N. Y.
 Family Lancaster, Pa. 14-19.
 Barry, Edwin, and William Richards—Grand, Pittsburgh, Pa. 7-10, Shea's, Buffalo, N. Y., 11-19.
 Barry, Mr. and Mrs. Jimmie—Keith's, Phila., Pa.
 Barry and Wolford—Keith's, Providence, R. I.
 Beckwith, Val—Grand, Indianapolis, Ind., Columbia, Ont., 14-19.
 Biddle, Florence—Orpheum, Denver, Colo., Spokane, Wash., 14-19.
 Black, Victor—Lodge, Dayton, O., Pol's, Wilkes-Barre, Pa. 14-19.
 Blossing—Orpheum, Richmond, Va., 14-19.
 Blossing—Orpheum, Birmingham, Ala., 14-19.
 Boothblack Quartette—Orpheum, Memphis, Tenn.
 Bowyer, Walters and Crocker—Hippo, Cleveland, O.
 Bowyer, Hinkle—Orpheum, Portland, Ore.
 Bratts, Selma—Orpheum, Brooklyn, N. Y.
 Cameron, Ella—Bijou, Decatur, Ill., Temple, Ft. Wayne, Ind., 14-19.
 Carson and Willard—Orpheum, New Orleans, La.
 Casey, Pat—Bijou, Decatur, Ill.
 Chevrolet, Albert—Shea's, Toronto, Ont.
 Chip, Sam, and Mary Marie—Grand, Syracuse, N. Y.
 Christy and Willis—Keith's, Lawrence, Mass.
 Clayton, Gus—Orpheum, Los Angeles, Cal., 7-19.
 Clifford and Burke—Broadway, Camden, N. J.
 Crane, Mr. and Mrs. Gardner—Temple, Detroit, Mich.
 Cherry, Will, Mr. and Mrs. Blanche—Orpheum, Memphis, Tenn.
 Cummings, Grace—Maj., Galveston, Tex.
 Cunningham and Marion—Columbia, St. Louis, Mo., Columbia, Ohio, 14-19.
 Dagwell Sisters—Orpheum, St. Paul, Minn., Orph., Minneapolis, 14-19.
 Dalton, Marie—Chase's, Washington, D. C.
 Davis, Edwards—Pol's, Bridgeport, Conn.
 Davis, Mlle.—Maj., Chicago.
 Deberry Sisters—Orpheum, Oakland, Cal.
 Edwards, Gus—Orpheum, Chicago.
 Edwards, Tom—Keith's, Providence, R. I.
 Eight Palace Girls—Temple, Detroit, Mich.
 El Gato—Keith's, Boston, Mass.
 Elsworth, Eugene and Edna—London—Columbia, St. Louis, Mo., Maj., Milwaukee, Wis.
 Empire Comedy Four—Orpheum, Marion, O., 7-9, Orph., Mansfield, 10-12.
 Fields, W. C.—Keith's, Cleveland, O.
 Finney, The Trent—Orpheum, N. J.
 Fisher, Mr. and Mrs. Perkins—Grand, Pittsburgh, Pa., Keith's, Columbus, O., 14-19.
 Fisher and Burkhardt—Wm. Penn, Phila., Pa.
 Flanagan and Edwards—Pol's, Springfield, Mass.
 Fox, Imre—Keith's, Boston, Mass.
 Franklin, Irene, and Bert Green—Shea's, Buffalo, N. Y.
 Futurity Winner—Greenpoint, Brooklyn, N. Y.
 Gardner and Vincent—Bennett's, Ottawa, Ont.
 Bennett's, Montreal, P. Q., 14-19.
 Geiger and Walters—Shubert, Utica, N. Y.
 Gennaro's Band—Maj., Ann Arbor, Mich.
 Girls from Melody Lane—Dominion, Winnipeg, Can.
 Gordon, J. B. and A. J. Pickett—Colonial, Norfolk, Va., Chicago, D. C., 14-19.
 Gordons, Bounding—Mary Anderson, Louisville, Ky.
 Granville, Bernard, and Wm. F. Rogers—Pol's, Scranton, Pa., Grand, Pittsburgh, 14-19.
 Greathart, Helene—Hathaway's, New Bedford, Mass.
 Grig, Juggler—Keith's, Phila., Pa.
 Gruber, Max—Temple, Detroit, Mich.
 Hasty, Chas.—Empire, Milwaukee, Wis., 7-9, Columbia, Milwaukee, 10-12.
 Hearn and Ratter—Gaiety, Bangor, Me., Music Hall, Lewiston, 14-19.
 Howard Bros.—Audit, Lynn, Mass.
 Howard and North—Grand, Pittsburgh, Pa.
 Howard and Howard Trio—Maj., Chicago, 14-19.
 Huntings, Four—Hammerstein's, N. Y. C.
 Hyams and McIntire—Columbia, Cincinnati.
 Ingram, Beatrice—Shea's, Buffalo, N. Y., Hippo, Cleveland, O., 14-19.
 Johnstons, Musical—Colonial, N. Y. C., Orph., Bklyn., N. Y., 14-19.

Karno's Comedy—Colonial, Indianapolis, Ind.
 Kellermann, Annette—Temple, Rochester, N. Y.
 Kenna, Chas.—Orph., Chico, Cal., 14-19.
 Keners Bros.—Keith's, Phila., Pa., Chase's, Washington, D. C., 14-19.
 Lasky's PIANOFRIENDS—Pol's, Worcester, Mass.
 Lasky's At the Country Club—Chase's, Washington, D. C.
 Lasky's At the Waldorf—Colonial, Norfolk, Va.
 Lasky's Imperial Musicians—Grand, Pittsburgh.
 Lasky's Twentieth Century—Keith's, Providence, R. I.
 Leonard, Eddie, and Mabel Russell—Orph., Des Moines, Ia.
 Leslie, Bert—Orph., Chico, Cal., 14-19.
 Lester, GREAT—Temple, Detroit, Mich.
 Cook's, Rochester, N. Y., 14-19.
 Lorraine, Oscar—Shea's, Toronto, Ont.
 Lucas, Jimmie—Orph., Spokane, Wash., Orph., Seattle, 14-19.
 Mack, Willard, and Nella Walker—Orph., New Bedford, Mass.
 Makrenka Troupe—Keith's, Boston, Mass.
 Marks, Dorothy—Orph., Williamsport, Pa.
 Martinette and Sylvester—Grand, Indianapolis, Ind.
 McConnell Sisters—Orph., Salt Lake City, Utah, 14-19.
 McConnel and Simpson—Columbia or American, St. Louis, Mo., Grand, Indianapolis, Ind., 14-19.
 McDowell, John and Alice—Maj., Vicksburg, Miss.
 Melnoite Twins and Clay Smith—Bronx, N. Y. C.
 Merritt, Hal—Columbia, Cincinnati, O., Columbia, St. Louis, Mo., 14-19.
 Millman Trio—Orph., Minneapolis, Minn., Orph., Winnipeg, 14-19.
 Moore, George Austin—Grand, Pittsburgh, Pa.
 Mordant, Hall—Alhambra, Kansasville, O.
 Morton, Ed.—Keith's, Phila., Pa.
 Murphy, Mr. and Mrs. Mark—Pol's, Wilkes-Barre, Pa.
 Murphy and Nichols—Keith's, Providence, R. I.
 Murray, Elizabeth M.—Proctor's, Albany, N. Y., Shea's, Buffalo, 14-19.
 Murray and Mack—Grand, Indianapolis, Ind., Columbia, Ont., 14-19.
 Neapolitan, The—Keith's, N. Y. C., Keith's, Phila., Pa., 14-19.
 Nichols Sisters—Shea's, Toronto, Ont.
 Norman, Mary—Grand, Indianapolis, Ind.
 Normans Jugglers—Orph., Lincoln, Neb.
 O'Brien, Miss, Camille—Keith's, Phila., Pa.
 O'Brien, Will—Orph., Oakland, Cal.
 Perry and White—Grand, Indianapolis, Ind.
 Pelzer and White—People's, Beaumont, Tex.
 Phillips, Edna—Hippo, Cleveland, O.
 Potts, Marie and Mildred—Bronx, N. Y. C.
 Price's, Janet—Pol's, New Haven, Conn.
 Quirk, Mr.—Bennett's, Montreal, P. Q.
 Raymond, Ruby—Hippo, Cleveland, O., Pol's, Wilkes-Barre, Pa., 14-19.
 Redding, Frances—Music Hall, Salem, Mass.
 Bedford and Winchester—Hathaway's, Lowell, Mass.
 Hathaway's, New Bedford, Mass., 14-19.
 Right, Arthur—Keith's, Providence, R. I.
 Robert Demont Trio—Keith's, Phila., Pa.
 Roquemore, Suzanne—Colonial, Norfolk, Va.
 Rogers, Will—Temple, Rochester, N. Y.
 Roemer, Pat and Marion Bent—Proctor's 8th Ave., N. Y. C.
 Roebuck, Four English—Keith's, Phila., Pa.
 Ryan and White—Hathaway's, New Bedford, Mass., 14-19.

Ryan, Thomas J. and Mary Richmond—Keith's, Boston, Proctor's, Albany, N. Y., 14-19.
 SABEL, JOSEPHINE—Palace, London, Eng.
 Shaw, Lillian—Keith's, Providence, R. I.
 Simms, William—Bennett's, Montreal, P. Q.
 Silvers—Grand, Pittsburgh, Pa.
 Smith and Campbell—Temple, Detroit, Mich.
 Snyder and Buckley—Maj., Toronto, Can.
 Music Hall, Boston, Mass., 14-19.
 Stager, Julia—Orph., Chicago, 7-9.
 Stevens, Edwin—Temple, Rochester, N. Y.
 Stuart, Male Patti—Grand, Pittsburgh, Pa.
 Sugimoto Japanese Troupe—Palace, Hazelton, Pa.
 Tempest and Sunshine Trio—Maj., Milwaukee, Wis.
 Top o' the World Dancers—Bennett's, Montreal, P. Q.
 Tope, Topsy and Topsy—Pol's, Scranton, Keith's, Phila., Pa., 14-19.
 Truesdell, Howard—Keith's, N. Y. C., Hammerstein's, N. Y. C., 14-19.
 Tyce, Lillian—Hippo, Cleveland, O.
 Underwood, Franklin, and Simpson, Frances—Orph., Los Angeles, Moore, Los Angeles, 14-19.
 VAN, CHARLES AND FANNIE—Pol's, Hartford, Conn., Pol's, Springfield, Mass., 14-19.
 Village Choir, The—Pol's, Scranton, Pa.
 Vittorio and Giaretto—Maj., Milwaukee, Wis.
 Vivians, Two—Orph., Atlanta, Ga.
 Walsh and Lynch—Orph., St. Paul, Minn., Orph., Minneapolis, 14-19.
 Waterbury Bros. and Tanny—Pol's, New Haven, Conn.
 Waters, Tom—Columbia, St. Louis, Mo., Orph., Evansville, Ind., 14-19.
 Webb, Harry L.—Garrett, Wilmington, Del.
 Bennett's, Hamilton, Can., 14-19.
 White's Dancing Bunch—Orph., Omaha, Neb.
 White, Nat M.—Orph., Brooklyn, N. Y.
 WORLD JOHN W. AND MINDELL KINGSTON—Maj., Milwaukee, Wis., Haymarket, Ohio, 14-19.
 Wormwood's Monkeys—Pol's, Hartford, Conn.
 WRIGHT, HORACE AND DIETHELM—Hippo, Cleveland, O., Keith and Proctor's, N. Y. C., 14-19.
 Young, Ollie and April—Bijou, Ann Arbor, Mich., Bijou, Saginaw, 14-19.

DATES AHEAD.

Received too late for classification.

ALLEN, VIOLA (Lebler and Co., mgrs.): Pittsburgh, Pa., 14-19.
 DUNN, Wabaco, Ind., 14-19.
 HARVEY, STOCK (Southern): I. Emmett, mgr.; Madison, Ind., 14-19.
 HARVEY STOCK (Northern): Kankakee, Ill., 7-12.
 HENDERSON STOCK (W. J. and R. B. Henderson, mgrs.): Indianapolis, Ind., 7-12.
 HEART OF ALASKA (Henderson, D. G., prop.): Grand Rapids, Mich., 10-12, Chicago, Ill., 13-19.
 HICKMAN-BESSEY STOCK (Harry G. Lihon, mgr.): Canton, Ill., 7-12, Lincoln 14-19.
 HORTIE, JOE, J. O'Brien, mgr.: Pittsburgh, Pa., 7-12.
 KNIGHT FOR A DAY (Julius Pearce, mgr.): Wheeling, W. Va., 7-9, Kansasville, O., 10, Wilmington 11, Chillicothe 12, Hamilton 13, Akron 14-19.
 MANHATTAN OPERA CO. (Robt. Kane, mgr.): Sanford, Fla., 14, Orlando 15-17, Barlow 18, 19.
 LITTLE HOMESTEAD: Henrietta, Tex., 8.

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 STRONG, ELWIN (J. A. McGuire, mgr.): Ft. Dodge, Ia., 14, 15, Humboldt 16, 17, Eagle Grove 18, 19, 20.
 TRAIL, RAYMOND, MUSICAL COMEDY: Wichita, Kas., 7-indefinite.

NOTES OF VARIOUS ACTIVITIES.

Otto H. Krauss, manager of the Woods Sisters company, writes that the organization is in its twenty-second week of continued good business through Arkansas, Louisiana, and Texas.
 Frank C. Burton, who with the No. 1 Paid in Full company, playing Captain Williams, this being his second season.
 Under Southern management, the company, this week is playing its five hundred and ninety-ninth week as a road attraction. Tuesday, Feb. 8, marks the five thousandth authorized performance of this Lottis Blair Parker play.

The friends of Joseph Schafer will be surprised to learn of his retiring from the theatrical field. He will devote the future to real estate business with the firm of Neil and Parmelee, at Rochester, N. Y.

Louis Hallett is incorporating his business under the name "Louis Hallett, Incorporated," and is taking a larger suite of offices and enlarging the scale of the business.
 The Blanton Players, completely equipped and presenting a high class of productions, want a permanent stage location. The company is at Owensboro, Ky., this week.

Paul Gilmore is no longer under the management of A. J. Spencer, and his mail may be addressed care of this office.
 Steben's Uncle Tom's Cabin, owned and managed by Leon W. Washburn, is making the out of town scribbles "sit up and take notice" by the production and performance presented by this organization. Time apparently has no terrors for Uncle Tom as Mr. Washburn offers it to his public.

THE RECORD OF DEATHS.

Mrs. John De Souza, who died in Chicago Jan. 21, mother of May De Souza, recently of The Goddess of Liberty.
 Joseph P. Rooney, who died in Malden, Mass. Jan. 26, of laryngitis, made his first professional appearance about nine years ago with Richard Carle in The Tenderfoot. He remained with Mr. Carle for several seasons, appearing in The Mayor of Tokio and Mrs. Lamb. He had also been seen in The Forbidden Land and The Tale of Hong Kong. His last appearance was in William Quinn's production of The Burgomaster, playing in Norfolk, Va.
 Captain B. F. Hedges, father of Eva McGinley, of the Bob and Eva McGinley Musical Comedy company, was lost on his ship, the "Oscar," off the coast of Oregon during a severe gale. His body has not yet been recovered. Mr. Hedges was sixty-six years of age. He was an intimate friend of Joseph Jefferson and Sol Smith Russell.

Mrs. Mary E. Cook, who died from gas poisoning in Jamaica Plain, Mass., Jan. 22, was mother of Howard A. Cook, musical director of A Knight for a Day.

Born

DIXEY.—A daughter to Mr. and Mrs. Henry B. Dixey (Marie Nordstrom), in New York.
 LEEWOOD.—A son to Mr. and Mrs. Larry Lee-wood, in New York, Feb. 8.

Married

BROWN—McAVOY.—Frank Elmer Brown to George Kelly McAvoy, in New York, Feb. 8.
 COMSTOCK—WITOLD.—Charles A. Comstock to Maud Witold (Maud Brandon), in Chicago.
 FORD—BOSE.—Henry Joseph Ford to Jessie Rose, in London, Jan. 30.
 MARTIN—BUCKMAN.—Paul R. Martin and Lillian Buckman, at Indianapolis, Ind., Feb. 4.

Business Directory

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Died

COOK.—Mary E. Cook, aged 63 years, at Jamaica Plain, Mass., Jan. 22.
 DE SOUZA.—Mrs. John De Souza, in Chicago, Jan. 31.
 HEDGES.—B. F. Hedges, 66 years old, in Oregon, Jan. 12.
 ROONEY.—Joseph F. Rooney, at Malden, Mass., Jan. 20.

LETTER LIST.

To patrons of The Dramatic Mirror Post-Office:

Beginning with the number dated Jan. 22, 1910, mail received at this Mirror Post-Office will be advertised TWO weeks only and will be held TWO weeks longer. Four weeks after receipt of mail it will be returned to the Dead Letter Office, Washington, D. C.

FORWARDING MAIL.

Mail will be forwarded regularly to any permanent address filed with our Post-Office Department by members of the Profession. Mail will be forwarded care of any company if route is filed with our Post-Office Department from time to time, but no letters will be forwarded unless such route is specially sent to our Post-Office Department.

These regulations have become necessary owing to the large increase of the amount of mail matter handled by this Mirror. Patrons will facilitate mail service of this Mirror by conforming strictly to the above requirements.

WOMEN.

Abbott, Fannie, Louise Auber, Mabel Acker, Sylvia Anderson, Adrienne Angarde, Mary Asch, Sibyl Anderson, Mrs. Harry Armstrong, Lillian Atwood.

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James, Ellen, Alice Johnston, Kean, Doris, Leonard Kirwin, Ray Kehm, Jewell Kenney.

Leater, Florence, Beatrice S. Lloyd, Mrs. Arthur Levy, M. B. Lorraine, Florence Lorraine, Phyllis Lee, Mrs. Lora Lind, Ruby Long, Mrs. H. La Burt, Grace Lespie, Malvina Longfellow, Mariotti, Polly, Louise Marshall, Mrs. Louis Monte, Margaret Millison, E. Millward, Mary Madden, Lina Muller, Margaret May, Rosalie Marlowe, Elizabeth Murray, Leola Mansfield, Katherine Manning, Quinlan Mack, Edna Martin, Kathryn Miller, Doris Mitchell, Ruth McCauley, Josie McIntyre, Mary McKennie.

Nice, Emily, Beatrice Nichols, Hortense Neilson, Edna Norman, Nellie V. Nichols, Ormonde, Gene, Louis Osborn.

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Vicentino, Regina, L. Van Dalis, Ernie Verone, Hilda Varesi, Grace Vinton, Evelyn Vanden.

Williamson, Maurice, Mary E. Walter, Emily A. Wellman, Isabel Waldron, Frances A. Woodruff, Mrs. Eugene West, Myrtle B. Webb, Leona Watson, Olga Waldron, Elsie Walton, Adele Wentworth.

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Johnson, Dave, Edw. Kendall, George F. Keo, Walter Kelly, W. Koekkoek, Robert Kane, Robert Kelly, Frank Keenan, Joe Kane, Burton L. King.

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Pratt, H. C., Chas. S. Purner, Jno. Powers, Lem B. Parker, Frank Pollock, Edw. Poley.

Quinby, Cassius C.

Raymond, Jack, W. W. Richards, Walter Russell, Frank Roberts, Edmond Reade, Poggie Reynolds.

South, Paul R., Earl Sunness, Wm. Sturges, Fred Siewerd, Heli Shader, Jos. P. Swickard, Bernard Shields, E. D. Shaw, Herbert Standing, Fred's B. Seaton, Arthur P. Snoder, Ernest Seater, W. Stettin, A. G. Seamon, R. T. Smith, Roy Stettin, L. L. Smith.

Tisdale, Chaslin, Hamlin Toby, Boyd B. Trousdale, Wm. Tully, E. R. V. Taylor, Walter Turner, J. W. Thompson, Frank and Brown.

Vandenbury, Joe, Brooks Van Valer.

Wordsworth, Connie, A. A. Webster, G. G. Whita, R. H. Wortham, Frank Willing, T. M. Willis, Bertine R. West, J. A. Welch, Frank Whittier, Larry Wakefield, Jas. R. White, J. A. Wilson, Wm. W. Weller, Harry Wyatt, Harley D. Wright, A. W. Wallis, Dallas Wolford, Thos. E. Whitford, Maurice Wilkinson.

Yest, Herbert A.

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Correspondence

ALABAMA.

ANNISTON.—NOBLE THEATRE (A. R. Noble): Lillian Russell Jan. 18; very good; to packed, well pleased house. Along the Kennebec 21; ordinary, to small business. Lyman Twins in The Prize Winner 23; fair; to medium size audience. Paid in Full 2; Prince Chap 3.

MOBILE.—THEATRE (J. Tanspenham): Buster Brown Jan. 27; good; to very large business. The Cat and the Fiddle 28, 29; good co.; only fair business. Elliott Dexter in The Prince Chap 30; American Idea 7; Mobile Carnival (Mardi Gras) 7-9.

SELMA.—ACADEMY (William Wilby): When His Wife's Away Jan. 28 failed to appear. Grace Van Studdiford 29 pleased large audience; S. R. O. As You Like It 31. The Girl from Rector's 3. The Prince Chap 4.

MONTGOMERY.—GRAND (W. A. Matthei): Buster Brown Jan. 25 pleased very good business; matinee and night. The Prince Chap 27 satisfied fair sized house. Grace Van Studdiford 31.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM (Brigham and Head): The Golden Girl Jan. 28, 30; pleased (two large audiences). Coburn's Minstrel 1. Wine, Woman and Song 6. The Talk of New York, The Third Degree and The Three Twins will follow.

JONESBORO.—EMPIRE (W. W. Hetherington): Lena Rivers pleased good business; matinee and night, Jan. 29, 31. Elmo 10. The White House 14. Letimore and Leigh Stock co. 21-28. Faust March 2. Frank Dudley Stock co. 3-5.

FORT SMITH.—GRAND (C. A. Lick): The Fulton Stock co. in Before and After Jan. 17, 18, 20, 22; to crowded houses. The Golden Girl 19, 21, 23, 25, 27, 29, 31. The Fulton Stock in His House 14. Letimore and Leigh 28.

LITTLE ROCK.—CAPITAL (John P. Baird): The Golden Girl Jan. 28; performance pleased large house. Coburn's Great Minstrels 2. Talk of New York 10.

ELDONADO.—JOHNSTEN'S OPERA HOUSE (A. G. Howard): J. A. Coburn's Minstrels Jan. 27; good co.; pleased capacity. Uncle Saks co. 8.

PINE BLUFF.—ELKS' (C. E. Philpot): Golden Girl Jan. 31. Bonita 3. Victor Moore 9.

CALIFORNIA.

SAN DIEGO.—GARRICK (Wyatt and Dodge): The Alaskan Jan. 22, 24, 26; excellent co.; big business. Madame Schumann-Heink 23 to big business. The Virginian 25, 29. Babes in Toyland 15.—IRIS (William B. Gross, res. mgr.): Dark 23-29.—PICKWICK (Scott Palmer): Charles King Stock co. in Babes 23-29. Resurrection 30-31.—ITEM: Madame Schumann-Heink, during her visit here was so impressed with southern California that she has decided to purchase an orange grove at Grossmont Park (a suburb). It may be of interest to know that Grossmont Park was named after the well-known theatrical manager, William B. Gross, who has for some time past been one of our most progressive citizens.—The Charles King Stock co. are entering their nineteenth week at the Pickwick, staging royalties exclusively. Judging from the patronage accorded them, their price will be indicated. The co. is headed by Charles King and Marjorie Hamesburg, who have won the favor of the San Diego public through artistic work and genial personalities.

OAKLAND.—MACDONOUGH (H. H. Campbell): Olga Netherland Jan. 24, 26; house sold at each performance; great production. An Unlucky Chap 28; fair attendance; mediocre at traction. William H. Gray 29. Due performance, to good house. Babes in Toyland 1-5. Marie Cahill 4.—LIBERTY (H. W. Bishop): Bishop's Players presented Brewster's Millions 24-30; S. R. O. size displayed nightly; George Friend in title role gave great performance; supporting co. excellent. St. Elmo 31-4.

MARYVILLE.—THEATRE (F. C. Atkins): Max Fisman in Mary Jane's Pa Jan. 21; due performance; only fair house owing to counter local attraction. Virginian 23; good house; fair co. Brewster's Millions 24; good cast, to good house. St. Elmo 31-4.

PHESNO.—BARTON OPERA HOUSE (B. C. Barton): The Green Diva Jan. 25; small house. Madame Schumann-Heink 1. Babes in Toyland 3. Charles B. Hanford in The American Lord 8.

CHICO.—MAJESTIC (Carl E. Brasler): Brewster's Millions pleased a good house Jan. 24.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard): Motion pictures to large audience Jan. 24-29.—ITEM: On Feb. 1 Edgar Stallard, who has for the past six or seven years successfully managed this house, will retire, and in his place will be Messrs. John Sheehan and James H. Yates. The former of these, Mr. Sheehan, has been connected with this theatre for several years as stage manager. Mr. Yates is a violinist of much talent, having studied for years in Boston, and recently done a great deal of concert work in the West. Under this management the theatrical business in Aspen will be certainly prosper, as both these young men are very energetic.

COLORADO SPRINGS.—GRAND (S. N. Nye): Robert Mantell Jan. 25, 26, with matinee, presented King Lear, As You Like It and The Merchant of Venice; excellent business. Mr. Mantell and his co. excellent, and the three performances pleased highly. Forty-five Minutes from Broadway 20, to fair business; co. fair (third appearance here). Brewster's Millions 21; received good patronage; good. Tim Marry in Once around and Dollar 1. King Dodo Shepherd King 9 and 10, with matinee. Land of Nod 11. W. H. Crane 12.

LA JUNTA.—THEATRE (S. Dunkin): The Lion and the Mouse Jan. 24; good, to good business. In Wyoming 25 pleased; business fair.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): The Mollie, the successful English comedy, was given a most delightful presentation 1 to a crowded representative audience by Sir Charles Wyndham and his co., and the superb acting and amusing complications were received with the greatest attention and enthusiasm. The star, whose easy methods, natural manner, telling voice and gestures made the principal character which he enacts a most amusing and convincing one, and he was ably supported by Mary Moore and Dorothy Thomas. Both of these graceful and of charming presence, and Sam Southern, an actor of merit. That a co. of only four could so ably entertain an audience the entire evening speaks volumes for their finish and ability. Bright Eyes 3-5. Raymond Hitchcock 11, 12.—HARTFORD (H. H. Jennings): The Midnight Sons, fresh from a long season on the "Great White Way," sparked and dangled Jan. 27, 28 (on route to Boston) to four immense audiences, keeping them in continuous good humor. The big production was given with all the accessories and scenery used in the Broadway run, good singing, soloist and chorus, augmented orchestra, catchy airs and merry comedy, in the latter, George Monroe, Harry Fisher, and Deeman Malley held the spot lights. Maude Lambert and Jenny Dolly sang the leading parts. The Marvellous Millers received much applause for their whirlwind waiting act. The co. numbered 150.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson): A filled house greeted Genie in The Silver Star Jan. 29. The Rays in King Casey 31 to a fair house. Vandy and moving pictures 1-5. The Traveling Salesman 4. Bright Eyes 9, 10.—ITEM: The billboards now contain invitations to attend both New York city and New Haven performances. With such a good playhouse and so many thorough actors and actresses, it would have no need to go away if the "bookings" would be more generous.

WILLIAM P. HOPKINS.

STAMFORD.—ALHAMBRA (Beacon Amusement Co.): The Blue Moon Jan. 29, with practically original cast, played to S. R. O. —FAMILY (Herrie and Bloom): Dark 31-3. The Girl from Rector's 7.—ITEM: There is a possibility that Stamford will have another first-class theatre if the Stamford House site deal goes through. The idea is to replace the old Stamford House with a new and up-to-date hotel, with an arcade running through to the rear and connecting with the theatre.

NEW BRITAIN.—RUSSWIN LYONUM (T. J. Lynch): Moving pictures Jan. 30 to packed house. The Avenger 5. The Traveling Salesman 9.—ITEM: Louis B. Nilly has resigned as local manager in commercial business. Manager T. J. Lynch has selected to succeed him W. P. Nickerson, who has been associated with the theatre for several seasons. Mr. Nickerson is practically a local man and is very popular.

WATERBURY.—POLI'S (Harry Parsons): Mildred and Rosalie and co. in The Flight of Princess Iris Jan. 31, 1 to good business. John and Emma Ray in King Casey; pleased a good sized audience 2. Rather Kaminisky in Nora of the Deeds House 8. Love Among the Ruins 9. The Queen of the Moon 10. The Traveling Salesman 4. Raymond Hitchcock in The Man Who Owns Broadway 10.

WILMINGTON.—LOOMIS OPERA HOUSE (John H. Gray): Avery Strong co. Jan. 27-29; pleased fair business. The Girl from Rector's 3; due co.; delighted, packed house.

—ITEM: Coming to the theatre business Manager Gray will fill in dark nights with vaudeville and moving pictures.

MERIDEN.—POLI'S (A. E. Colver, res. mgr.): The Charity Club in The Lucky Miss Dean (local) 2 to S. R. O. Raymond Hitchcock in The Man Who Owns Broadway 7. The Traveling Salesman 10.

DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin): The Maher Stock co. Jan. 31-3; good business; fair co.

PUTNAM.—BRADLEY (Richard and Stansbury): The Girl from Rector's 1; a fine production and pleased audience; house sold out.

FLORIDA.

JACKSONVILLE.—DUVAL (W. L. Delcher): Mabel Paige and stock co. in The Lost Trail Jan. 24-29 played to her usual fair business. Same players in Tempest and Sunshine 30-4.—DRIFT (James H. Burghes): Glass co. in Salomey Jane 23-29 was a success every night. Same co. in The Devil in Hairs 30-4.—DIXIE (J. H. Burges): Remains closed, to the regret of its patrons.—COLUMBIA: Dark.

LEESBURG.—UNDER CANVAS: Brown and Roberts in Tom Jones Jan. 27 failed to please good business.—ITEM: This co. will stop at Quilman, Ga., until March 5 and make general repairs.

TAMPA.—TAMPA BAY CASINO (C. C. Parsons): Paid in Full Jan. 25, 26. St. Elmo 1.—FRUHI-GYVEN THEATRE (O. D. Peruch): Colosseum 24-29. Elmo 31-4.

PENSACOLA.—OPERA HOUSE (John M. Coo): Buster Brown Jan. 30 to very good business. The Cat and the Fiddle 31.

GEORGIA.

MACON.—GRAND (D. G. Phillips): Meadow Brook Farm Jan. 27; very poor, to small house. Paid in Full 29, with matinee; good performance to fair business. The Girl from Rector's 7. Grace Van Studdiford in The Golden Butterfly 8. The Cat and the Fiddle 9. St. Elmo 10.

ROME.—OPERA HOUSE (Joe Spiegelberg): Lyman Twins in The Prize Winner Jan. 31 pleased good business. The Prince Chap 1; good, to poor business. Grace Van Studdiford in The Golden Butterfly 3. Cecil Spooner in The Little Terror 14.

COLUMBUS.—SPRINGER OPERA HOUSE (Frank H. Springer): Dark Jan. 25-31. William Owen co. 1. Grace Van Studdiford Opera co. 4.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall): Pauline Hall in Wildfire Jan. 25; splendid production; scenery and co. good; Pauline better than ever; good house. As the Sun Winks 27; well staged, good scenery; co. all well up in their parts; well played; sort of Wild West, but we see too much of the cowboy here in everyday life; light house. James J. Jeffries in The Boys of the Ring 27, with big co. of athletes, drew big house; biggest aggregation ever in the Pioneer Opera House. Receipts, \$1,900, one night. Charlie's Aunt 31, Beverly 3. Top of the World 9, 10. House of a Thousand Candles 23. Y. M. C. A. 25.—TURNER (George L. West): The Chaffeur 28; good sized co.; played well; fairly good business.—ORPHEUM (Joe Spiegel): Splendid vaudeville and pictures; team work fine; the Two Combs, with trick bronco; the Fair of Japs, the Beata Twirler, cowboy from Texas, and the Lady Hard to Beat.

ILLINOIS.

EDWARDSVILLE.—WILDEY (C. V. Tuxhorn): Local entertainment Jan. 17. The Tiger and the Lamb 10; fair, to medium business. Vogel's Minstrels 21; delighted large house. Hiramson Trail 22; to capacity and excellent attraction. Y. M. C. A. 23 (local).

The Girl Question 30; pleased capacity house. Granstar 3. A Girl at the Helm 6. St. Elmo 8.—ITEM: The management of the Wildey Theatre has been transferred from A. G. Tuxhorn to C. V. Tuxhorn who will give it his entire attention. The business of the house has been extraordinary and in every instance the high-class attractions have played to capacity houses.

SPRINGFIELD.—THEATRE (A. G. Tuxhorn): The Wolf 3 cancelled on account of the non-arrival of billing paper. Grace Hayward in The Girl at the Helm 34. Paid in Full 18. The Man of the Hour March 3. The Traveling Salesman April 26.—ITEM: The Winnagers broke their own record for attendance in this city, playing four nights to S. R. O.; other two nights to capacity houses. At the Saturday matinee many were turned away.

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22. Wachusett Club in King Dodo 23, 24.

Stanley in the title-role). Rebecca of Sunnybrook Farm 14. Bright Eyes 17. Pictures and vaudeville on all open dates.

ROCKLAND—OPERA HOUSE (John J. Reilly): Union Club Concert Jan. 28. Pleasant biggest house of season. Our Boys 31: fair, to good business. Exhibition of fancy dancing 1. Charles E. Loomis, humorist, 4.

LOWELL—OPERA HOUSE (Malcolm A. Ward): Israel 1: large and pleasant audience. His Name on the Door canceled. Bright Eyes 15. Cohen and Harris Minstrels 19.

GLOUCESTER—UNION HILL (Lethrop and Tolman): Moving pictures Jan. 31-4. Pull Ott's Comedians 14.

ATHOL—OPERA HOUSE (Albert Ellsworth): Yale Stock 3-5. The Whitelash-Straw 6, 7-9.

MICHIGAN.

BENTON HARBOR—BELL OPERA HOUSE (J. A. Simon): Oliver Gold Club Jan. 28. Pleasant fair house. Orpheum Stock co. 30. performance good, to S. R. O. House. The Girl from Rector's 31: good performance, to capacity. Ketchell-Johnson pictures 1. Gay Morning Glories 5. Stock co. 8. Lecture & Lyman Howe 17. Graustark 20. The Girl at the Helm 25. Polly of the Circus 34. Sunny South 35. House Stahl (direct from Powers Theatre, Chicago) 37.

GRAND RAPIDS—POWERS (Mrs. Hillman): The Kissing Girl (return) Jan. 29, 30: better than ever, to good business. Septimus 1: excellent; deserved better business. Arsene Lupin 2, 3. The Builder of Bridges 5. A Woman's Way 7. MAJESTIC (Oris Stairs): Fieffe O'Hara in The Weeping of the Green 27-30: pleasant good business. Browns of Harvard 30-5: very good, to good business. The Sporting Deacon 3-9. The Heart of Alaska 10-12. Arizona 13-15.

KALAMAZOO—FULLER (G. H. McGurkin): Brown of Harvard Jan. 28: well received. Himmelman's Imperial Stock co. 31-5: opened with The War Street Detective. Followed by Hello, Hill, Marching Through Georgia. Wedded and Parted. Lena Rivers. A Runaway Match: good business; splendid satisfaction. Arsene Lupin 1: splendid co., to large audience.

COLDWATER—TIBBET'S OPERA HOUSE (John T. Jackson): Dr. Monroe Marching gave Harpington and Harpington before a crowded house Jan. 28 and delighted everybody with his beautiful word painting. The Wolf 1. Gov. W. R. Hoch 4. Lyman H. Howe's Travel Festival 9. A Girl of the Mountains 10. A Shot on the Scutcheon 15.

PONTIAC—MAJESTIC (Sam Hartwell): Robert Edison in A Man's Man Jan. 28: crowded house and good performance. House of a Thousand Candles 30: good business to both performances. Cook Stock co. 7-11. The Girl from Rector's 12.

IRON MOUNTAIN—HUNDLE'S OPERA HOUSE (A. J. Hundle): The Lily and the Prince Jan. 27: chorography good, to large audience. The Man of the Hour 23. Tempest and Sunshine March 3.

OWASCO—THEATRE (A. H. Kohn): The Girl from Rector's 10. ITEM: A. H. Kohn has recently assumed the management of the house. He comes direct from the Whitney, of Chicago.

TRAVERSE CITY—STEINBERG GRAND (George S. Challa): Seize (hypnotist and magician) Jan. 31: fair offering and light business. The House of a Thousand Candles 3. CITY OPERA HOUSE (T. O. Wilhelm): Dark.

ANN ARBOR—WHITNEY (A. C. Abbot): House of a Thousand Candles 1: pleasant fair house. The Three Twins 5. Grace George in A Woman's Way 8. The Girl from Rector's 10. Field's Minstrels 25.

BATTLE CREEK—POST (S. R. Smith): Carter of the Laxy 1 Jan. 29, 30, matinee and evening; large houses; pleasant. The Girl from Rector's 1: large house; fairly pleased.

DOWAGIAC—BECKWITH MEMORIAL (W. N. Sawyer): The Girl from Rector's Jan. 29. pleasant. Lyman H. Howe's moving pictures 10. Graustark 21.

CALUMET—THEATRE (John D. Cuddihy): The Carl W. Cook Stock co. closed Jan. 29, after a run of two weeks' successful business. Paid in Full 7.

CADILLAC—CADILLAC (Tom Kress): Seize, the Hypnotist, pleased big houses Jan. 24-26. National Stock co. 31-4. House of a Thousand Candles 10. Broken Idol 15.

JACKSON—ATHENAEUM (H. J. Porter): Van Dyke and Eaton co. in repertory Jan. 24-30: to good business. Septimus 31. The Girl from Rector's 3.

CHARLOTTE—THOMAS OPERA HOUSE (Donovan and Lane): The Girl from Rector's 3 to a fair house.

MINNESOTA.

WINONA—OPERA HOUSE (O. F. Burhagame): North Brothers Stock co. Jan. 23-30 to satisfactory houses. Plays: In Love with Her Husband, The Girl and the Outlaw, Golden Ranch Roundup, The Diamond King, Sapho, A Father's Revenge, and House of Too Much Trouble. Mock-Sad-All Repertoire co. 8-13. Polly of the Circus 14. The Traveling Salesman 18. The Moonshiner's Daughter 20. Three Twins 26.

DULUTH—LYCEUM (O. A. Marshall): The Gypsy Girl, by the Yankee Doodle Stock co. Jan. 23: fair, to fair houses. Fritz Scheff in The Prima Donna 24, 25: excellent; the best of the season; full house. Polly of the Circus 26-29: very fine; to well filled houses. The Man of the Hour 30-3: good, to good houses. Lena Rivers, by the Yankee Doodle Stock co.: A Stubbish Cinderella, Jeffries and Gotech. The Traveling Salesman, Bernard Daly, David Warfield, etc.

ST. PETER—OPERA HOUSE (Ludke Brothers): The Climax Jan. 26: excellent, to good business. Third Degree 28: good, to big business. The Old Homestead 3. Traveling Salesman 25. Moving pictures on dark nights; to good business.

NORTHFIELD—AUDITORIUM (A. K. Ware): St. Elmo Jan. 18: pleased a good house. The Third Degree 26: best of the season. St. Olaf College Band 31: S. R. O. ITEM: Prospect of the house being dark for the next few weeks.

FARIBAULT—OPERA HOUSE (Kaiser and Dibble): Moving pictures Jan. 25-31 to fairly good business. The Elks' attraction, Whirl of the Tornado 3.

ST. CLOUD—DAVIDSON OPERA HOUSE (E. T. Davidson): The Hair to the Hoorn Jan. 30: small house; good attraction; pleased.

NEW YORK THEATRES.

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Tues. Eve., 8 (opera). L'Attaque du Moulin
Wed. Mat., 2 (opera). Cesar & Zimmermann
Wed. Eve., 8.30. The Nigger
Thurs. Mat., 2. The Nigger
Thurs. Eve., 8.15. The Nigger
Fri. Eve., 8.15. The Nigger
Sat. Mat., 2. The Nigger
Sat. Eve., 8.30. The Nigger

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For Special Matinees Mon., Tues., Wed., Thurs. and Fri.
Psychic THE WATCHER By Cora Maynard.

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LIBERTY Theatre, 43d St. West of B'way. Even. 8. Mat. Wed. & Sat. 2. Managers Klaw & Erlanger

CHARLES FROHMAN presents THE FANTASTICAL MUSICAL COMEDY THE ARCADIAN

By AMBIENT and THOMPSON
Music by Lloyd Mockton and Edward Talbot
COMPANY OF 100
Including American and London Favorites.

GAITY Theatre, 45th St. and B'way. Even. 8:15 sharp; Mat. Wed. and Sat. 2:15. COHAN & HARRIS present

EASON OLD SUCCESS WITH'S — THE —

FORTUNE HUNTER with JOHN BARRYMORE

THE BELASCO Theatre, West 44th St. near Broadway. Even. 8:15. Matinee Thurs. & Sat. at 2:15.

DAVID BELASCO presents

THE LILY

Adapted from the French of Wolf and Laroux, by David Belasco

With Distinguished All Star Cast

BELASCO Theatre, 44th St. near B'way. Even. 8:15. Matinee, Sat. 2:15.

DAVID BELASCO presents

CHARLOTTE WALKER in EUGENE WALTER'S new play JUST A WIFE

LYCEUM 44th St. near B'way. Even. 8:15. Mat. Thurs. and Sat. at 2:15. DANIEL FROHMAN, Manager

Annual Engagement

CHARLES FROHMAN presents

BILLIE BURKE in a three-act comedy entitled MRS. DOT

By W. Somerset Maugham, author of "Jack Braw," "Lady Frederick," and "Fanny Hill."

NEW AMSTERDAM Theatre, 43d St. West of B'way. Even. 8:15. Matinee Wed. and Sat. 2:15.

HENRY W. SAVAGE OFFERS THE DRAMA THAT THRILLED ALL PARIS BY ALEXANDRE BISSE

NEW YORK Theatre, B'way, 43d St. Even. 8:15; Mat. Wed. and Sat. 2:15. Special Wednesday Mat., 25c. to \$1.50

Klaw & Erlanger Present

MAX ROGERS and MAUDE RAYMOND in a New Musical Play

The Young Turk

made a great hit in the clip. A Girl at the Helm 30-3. Dave Marlow's Dreamland 3-5.

KIRKSVILLE—HARRINGTON OPERA HOUSE (Herbert S. Swandy): Girl from U. S. A.: good co. and business. Graustark Jan. 23: good co., to S. R. O. White Slave 1. Paid in Full 4. The Climax 10. ITEM: Manager Swaney attended the Inter-State Managers' meeting at Kansas City, where arrangements were made for coming seasons. There will be eighteen Missouri and Kansas towns in the new organization.

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HIPPODROME 6th Ave., 43d-44th St. Daily Mat. at 2. Best Seats, \$1.00. Evs. & Mts. to \$1.50.

Bewildering, Brilliant, Brand New Show

A Trip to Japan Inside the Earth The Ballet of Jewels

13 Circus Acts. Tribe of Fighting Maoris

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Still the Biggest Hit in Town

The Whitney Opera Co. presenting

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7th Month Great Cast Orchestra of 48

MAXINE ELLIOTT'S Theatre 50th St., bet. B'way and 6th Ave. Tel. 4955 Bryant. Evs. 8:30. Mat. Wed. and Sat. 2:30.

Forbes-Robertson

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The Passing of the Third Floor Back,

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Seats Selling 5 Weeks in Advance

LYRIC 43d St., W. of B'way. Evs. 8:15. Tel. 3015 Bryant. Mat. Wed. & Sat. Wed. Mat. best seats, \$1.50

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MAXINE ELLIOTT

In a New Three-Act Comedy

The Inferior Sex

MISSISSIPPI.

YAZOO CITY—THEATRE (D. Waterstein): Grace Van Strudford, with an excellent cast, presented The Golden Butterfly Jan. 26 to S. R. O. The Girl from Rector's 29 failed to appear. O'Connor's Minstrels 7. Buster Brown 14. Tim Murphy (return) 15. Prince Chap 17. Third Degree 22.

BILOXI—DUKATE'S (Fred Abbley): The Knox-Alvin Musical Comedy co. Jan. 24-26: fair, to large audience. A Pair of Country Kids 28 canceled. The Lyman Twins 8. ITEM: Harry Knox has been appointed to succeed Fred Abbley as manager, and Mr. Abbley goes to Gulfport to take charge of the Opera House there.

MERIDIAN—OPERA HOUSE (W. E. Jones): Grace Van Strudford in The Golden Butterfly Jan. 25: excellent co.; S. R. O. The Girl from Rector's 2. Lyman Twins in The Prize Winners 4.

JACKSON—CENTURY (S. C. Marshall): Grace Van Strudford in The Golden Butterfly

Jan. 27: S. R. O.: pleased. The Girl from Rector's 31.

TUPALO—OPERA HOUSE (H. W. Armstrong): The Frank Dudley co. Jan. 24-26, Saturday matinee, pleased fair business.

COLUMBUS—THEATRE (James W. Newby): The Girl Question Jan. 24: good performance to large house. Lyman Twins 3.

MISSOURI.

ST. JOSEPH—TOOTLE (C. U. Phille): William Gray Stock co. presented The Morning After the Night Before Jan. 23-28, closing their extended and prosperous run. They will return to the city for a long run during the summer at the Airplane. Three Twins, with Victor Moley and Beatie Clifford, 30, 31. Paid in Full 1. Henry Woodruff in The Prince of Tonight 4, 5. LYCEUM (C. U. Phille): School Days 23-26: one of the most popular attractions ever at this house; Herman Timberg in the star part scored heavily; Dan Coleman and Anna Wilks also deserve special mention; capacity business. The Frolicsome Lambs 27-30 pleased good business; the Mankiki Japanese Troupe

from 300 W. 48th Street, New York City.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): The Chautauque Minstrels (home talent); arranged by Dr. T. F. Brand and drilled by H. S. Parker, Jan. 23-25; drew three packed houses and were the most successful local performance given here; the biggest hit was made by Helen Kennedy, of Iris and Helen Kennedy. Gramercy 8. The Traveling Salesman 9. —**YATES.** Harry McDargh, head carpenter with the Mary Manning Co. visited his old home while the co. was playing Columbus. —**W. H. Holiday.** ahead of one of the Himmelsheim co. was called home by the dangerous illness of his father, William Holiday.

WILLIAM H. M'GOWN.

SPRINGFIELD.—FAIRBANKS (Harry A. Ketcham, bus. mgr.): Arlene Lupin Jan. 23; excellent and pleased fair business. The Goddess of Liberty 25; as good as any musical comedy seen here this season. George Parsons, Sallie Fisher, Alma Youlin, and Olive Artell were well supported and the music was fine, to good audiences. Grace George in A Woman's Way 2. Ludvig Wullner 3. Gramercy 8. The Traveling Salesman 9. —**GRAND** (Springfield Theatre Co.): Manhattan Stock co. 24-25; closed in The Woman from Martinique, A Prisoner of Andersonville, The Man from Sacramento, to fair business. Culhane's Comedians 31-32; co. good; plays well presented and pleased good attendance. —**PLAYS:** The Girl from the Hills, The Sims, At Elmo, Tried for Her Life, Du Barry, The Battle of Life, Sapho, Gypsy Girl's Romance, The Straight Road, Her Wedding Day, Lights of Gotham. Specialties by Will E. Culhane, Miss St. Felix, and Tommy Jones.

AKRON.—COLONIAL (P. E. Johnson, res. mgr.): Beverly of Gramercy Jan. 27, 28; to excellent business; general satisfaction. New Right Bells 29; fair all around. The Man of the Hour 2; fine business; audience very enthusiastic. —**ITEMS:** Tom Morrow, former manager of the World and a Woman co., has been engaged to go ahead of the Out in Idaho for balance of the season. Mr. Morrow will also act as press agent for the Bates and Shalvey production. —**AVES:** Formerly leading woman in Joseph King's East Lynne, has been engaged by Bates and Shalvey and is out with the same play. —**J. L. Smith,** former owner and manager of the Smith Opera House, has erected a monument to the G. A. R.

ASHTABULA.—LYCEUM (S. F. Cook): Out in Idaho Jan. 29; good co. and business; matinee and evening. Toy Makers 5. —**ITEMS:** The business manager of the World and a Woman co., has been engaged to go ahead of the Out in Idaho for balance of the season. Mr. Morrow will also act as press agent for the Bates and Shalvey production. —**AVES:** Formerly leading woman in Joseph King's East Lynne, has been engaged by Bates and Shalvey and is out with the same play. —**J. L. Smith,** former owner and manager of the Smith Opera House, has erected a monument to the G. A. R.

LIMA.—FAUBOT (L. H. Cunningham): A stubborn Cinderella Jan. 27; to capacity business. A Girl of the Mountains 29; pleased fair attendance. Hyde's Theatre Party 31-32 to 3. R. O. daily. —**ITEMS:** Under the auspices of the Woman's Music Club, the Olive Mead Quartette gave a concert at the Auditorium 23; pleasant and good houses; the choir is also taking. —**ROBIN HOOD** which they expect to put on 17 under direction of Madame Wakefield, a capable directress. —**The Ladies' Auxiliary** of the Y. M. C. A. will produce, some time in March, the famous Biblical opera, Egypt. About 250 will be required for the cast.

DAYTON.—VICTORIA (William Sander, bus. mgr.): Arlene Lupin Jan. 28; intensely interesting; excellent business. Grace George in A Woman's Way 31 delighted large audience. Kinsley Girl 1; music and co. very satisfactory; good business. —**MARGARET** Anglin 3. —**NATIONAL** (Gill Burrows) Strongheart 27-29; fair co.; good houses. Via Wireless 31-32; big production; pleased fair houses. Ward and Yokos in The Promoters 4-6. Gramercy 8-10. Arizona 11-13. —**MEMORIAL BUILDING:** Week 31, Dayton Bicycle Club's Winter Circus; huge success; enormous attendance.

CANTON.—OPERA HOUSE (E. E. Butler, res. mgr.): The Nancy Boyer Stock co. ended a successful five days' engagement Jan. 29, presenting Sweet Clover, Pais. The Girl from Out Yonder, Trooper Billy, Polly Primrose, and other popular plays, to large and well pleased audiences. —**The Traveling Salesman** 29, with two capacity audiences, closed a record breaking week. Eight Bells 31 and The Man of the Hour 1 played fair business. Dorothy, by a local organization, pleased 2. S. Howe's pictures 3. Polly of the Circus 7. Beverly 8. The Gentleman from Mississippi 12.

FINDLAY.—MAJESTIC (G. L. Gilbert): Daniel Boone Jan. 20 pleased fair house. Howe's moving pictures 31 pleased. A Girl of the Mountains 3. The Traveling Salesman 19. —**GLISTEN** (William Larkins): The Manhattan Stock co. in Three of a Kind 31-2. The Messenger Boy 3-5; very good, to good business.

NORWALK.—GILGER (W. A. Roacoe): The Keyes Sisters Stock co. closed a very satisfactory two weeks' engagement Jan. 29, pleasing capacity with Wolf Creek Folks, Beyond the Great Divide, and The Vampire. The Brothers Byrne in Eight Bells were enthusiastically received by a packed house 1. Howe's moving pictures 5. Daniel Boone on the Trail 7.

MARION.—GRAND (Edmond Bole): Billy Jan. 27; great success to capacity house. The House of a Thousand Candles 25; fair, to good attendance. A Girl of the Mountains 3. The Manhattan Stock co. in Three of a Kind 31-2. The Messenger Boy 3-5; very good, to good business.

WOOSTER.—OPERA HOUSE (Kettler and Lamb): The Henshaw Grand Opera co. Jan. 20; excellent co. and fine entertainment, to a poor house, owing to bad weather. The Traveling Salesman 29; good cast; pleased large audience. The Thief 3; canceled. A Gentleman from Mississippi 11.

ALLIANCE.—COLUMBIA (J. Stanley Smith): John L. Sullivan, billed for Jan. 28, failed to appear. The Nancy Boyer Stock co. opened for seven nights 29 in Pais to packed houses. Polly of the Circus 9. Daniel Boone on the Trail 10. The Climax 26. Buster Brown March 2.

TIFFIN.—OPERA HOUSE (G. F. Collins): The House of a Thousand Candles pleased a fair sized audience Jan. 25. The Servant in the House 29 delighted large audiences. Orson Clark, Liane Hudson Collier, and Clay Clement each made a hit. Daniel Boone on the Trail 3. —**HAMILTON.**—SMITH'S (Tom A. Smith): Tempest and Sunshine Jan. 30 pleased the usual Sunday audience. Allen Stock co. opened 31, to big house. Ward and Yokos 6. The Thief 7. The Climax 8. The Golden Girl 10. A Knight for a Day 15.

PORTSMOUTH.—GRAND (G. F. Higley): Parsifal Jan. 27 pleased fair business. The Traveling Salesman 4. Howe's moving pictures 5. Byron's Eight Bells 8. The Time, the Place and the Girl 11. A Gentleman from Mississippi 19.

POMEROY.—OPERA HOUSE (J. M. Kaufman): H. V. Adams (lecture course) Jan. 27; to well pleased audience. National Stock co. 7-9. Dixie Jubilee co. 19. Gabriel R. McGuire, lecturer, March 9.

MANFIELD.—OPERA HOUSE (Allbaugh and Deoright): House of a Thousand Candles Jan. 27; pleased a fair house. The County Sheriff 1; played to a fair house. High Rollers 4. The Traveling Salesman 12.

WARREN.—OPERA HOUSE (John J. Murray): The Third Degree Jan. 27; good co. S. B. A. lecture 28; business excellent. Majestic Stock co. in Carter of Lacy 4.

CAMBRIDGE.—COLONIAL (Hammond Brothers): John L. Sullivan canceled Jan. 25. Band Minstrels (local) 26, 27; two large houses; fine performance. A Knight for a Day 3.

UPPER SANDUSKY.—AUDITORIUM (R. N. McConnell): Daniel Boone on the Trail Jan. 27; fair to poor house. Ernest Baynes (lecture course); excellent satisfaction, to a good audience. Traveling Salesman 10.

DELPHOS.—SHEETER'S OPERA HOUSE (J. H. Staup): Manhattan Theatre co. in Tom, Dick and Harry 3; pleasant; business excellent. Majestic Stock co. in Carter of Lacy 4.

ELYRIA.—THEATRE (H. A. Dykeman): Vaudiville and moving pictures Jan. 26-31; Howe's travel festival; very interesting and instructive, to large attendance. The Traveling Salesman 15. Polly of the Circus 18.

SANDUSKY.—THEATRE (V. O. Woodward): Brothers Byrne in Eight Bells 2. New Boney South 7. A Gentleman from Mississippi 9. All open dates vaudeville and moving pictures.

STUBENVILLE.—GRAND (A. M. Morley): The California Girls Jan. 31; poor co.; good returns. The Third Degree 7. The Thief 24. George Sidney 25. Gramercy 28.

CINCINNATI.—OPERA HOUSE (H. C. Gordon): Tempest and Sunshine Jan. 29; pleased a good sized audience. —**MEMORIAL HALL:** Circleville Athletic Club indoor circus 2-4.

MARIETTA.—AUDITORIUM (L. M. Luchs): The Johnson-Ketchell pictures Jan. 34 to good business. A Knight for a Day 2. Finlay (local) 3, 4.

WINDSVILLE.—CITY OPERA HOUSE (Hirsh and Van Ostran): The Colonial Stock co. 8-12.

OKLAHOMA.

MALESTER.—BUBBY (A. B. Bates): The Golden Girl Jan. 29; pleased capacity house. Polly of the Circus 28; good co. to big business. —**ITEMS:** The Red Mill 2; canceled. —**MAJESTIC** (A. B. Bates): Moving pictures 24-29; —**ITEMS:** 1,400 attended the performance of The Golden Girl 29. This is the largest audience ever in the Bubby. The Scottish Rite Bodies of this city engaged the entire orchestra floor and center section of the balcony in advance, and had as their guests the Scottish Rite Masons and their wives, assembled here in a three days' reunion. Over 770 were present.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks): Polly of the Circus Jan. 28; excellent co.; more than pleased a packed house. The Red Mill 2. Tim Murphy in Cupid and the Dollar 6. Forty-five Minutes from Broadway 10. The Prince of To-night 19.

BARTLESVILLE.—OKLAH (John Fian): Polly of the Circus 3. The Red Mill 5. Die O'Neil 5. Princess Minstrels 8. Prince of To-night 15, and The Third Degree to follow.

SHAWNEE.—BECKER (John Fanning): Polly of the Circus Jan. 27; good performance to S. B. O. The Vendetta 31.

ARDMORE.—ROBINSON OPERA HOUSE (Frank Robinson): The Red Mill Jan. 28 to packed house. Hello Bill, 31.

OREGON.

SALEM.—GRAND (John F. Cardray): The Wolf Jan. 22; excellent attraction, co. and business; one of the best seen here this season. His Hopkins 24; delighted good business. Y. M. C. A. lecture 28; was well attended. —**Princess Minstrels** 29. Myrtle Elvyn 7. Y. M. C. A. Minstrels 8, 9.

PENNSYLVANIA.

READING.—ACADEMY (Phil Levy, res. mgr.): Elsie Janis in The Fair Co-Ed Jan. 27 to S. B. O. As usual, Miss Janis simply captivated the audience and must have felt elated over her enthusiastic reception. In response to repeated curtain calls at the close of the second act she made a happy little speech of thanks. Prominent in the cast were Harry Depp, Sydney Jarvis, Arthur Stanford, Edgar Halstead, H. David Todd, Gilbert Douglas, James Heaney, Harry Wood, Leavitt James, Stuart Beknap, Inez Bauer, Lillian Francis, Marion Mills, Elsie Steele, The Harvest Moon 28, pleased a large audience. George Nash as Monsieur Varin scored a distinct hit and was obliged to respond to a certain call at the end of the third act. Adelaide Nowak as Dora Pallington came in for generous applause, which her acting thoroughly merited. Those in the well selected cast were John Stokes, John Saville, Margaret Sayree, Thomas Russell, Stephen Wright, Jennie

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A. Eustace, Harry L. Lang, Jane Lothian. The stage settings were elaborate. Richard Carle in Mary's Lamb 29 with matinee; two large houses greeted Mr. Carle on his return to this city after an absence of several years. His present vehicle affords him a great many opportunities to display his droll comedy and he has taken advantage of them. As Leander Lamb, a henpecked husband, he convulsed the house. He was supported by a good singing cast and chorus and every number was well received. Of the principals those deserve especial mention: Adele Rafter, Violet Beaton, George Bogart, Sylvain Langlois, Joseph O. Coffman, Julia Biddle, Helen Harrington, Rita Stanwood, Abbott Adams, Drury Kingsley. The Power of Truth 1, a well acted melodrama, to poor business. The Henry Miller Associates Players in The Servant in the House 2 (return) to fair sized audience. Tyrone Power in his original character of a druggist made a favorable impression. Others in the excellent cast were George W. Wilson, David Glassford, Edith Crane, Wilfred Roger, Jessie Glendinning, Harold de Becker. The performance was thoroughly enjoyed. Mrs. Fiske in Salvation Nell 3 to a large and fashionable audience. The production was the largest seen in this city for some time and was a distinct dramatic triumph. Mrs. Fiske in the title role scored heavily and was ably supported by a large co. Holbrook Hillan played his part admirably, as did Wilfred Voorhees, Allen John, H. V. Tucker, W. T. Clark, Arthur Short, The Yankee Prince, with Tom Lewis. —**ITEMS:** John Drew 18. —**ITEMS:** Louis Appell, for some time past acting in the capacity of treasurer at the Grand, has severed his connection with this theatre and is now with the Helen Grayce co. as a like capacity. —**ITEMS:** The following day Miss Janis reappeared in Scrantom.

SCRANTON.—LYCEUM (G. L. Durban): Elsie Janis in The Fair Co-Ed Jan. 28; co. excellent, to a packed house; Miss Janis is a favorite here and received a warm welcome, being accorded many encores and curtain calls which brought a seat little speech at the end of the act. Arthur Stanford, Edgar Halstead, Harry Depp, and Sidney Jarvis merit special mention. The others: D. Todd, G. Douglas, J. Heaney, H. Wood, L. James, S. Beknap, Inez Bauer, Althea Francis, Marion Mills, and Elsie Steele. The male chorus was fine and the scenery beautiful. The augmented orchestra was excellent. The Soul Kiss 31; co. and business excellent. Mlle. Prager, the dancer, made a well merited hit and received numerous encores. Anthony Smith as Maurice, Robert Lett as Memphis, William Naughton as Ketcham Short, Grace Gibson as Susette, and Sam Lewis as Solomon Blewsky, merit special mention. The others: Julia Biddle, Estella Maxwell, Stephen Paul, Rita Harrington, Marie Finney, Aurora de Aubrey, and Lillian Webb. The scenery was beautiful and the chorus good. Al. H. Wilson in Metis in Ireland 1; co. excellent, to good business. Al. H. Wilson as Metis scored a very decided hit. The applause was so insistent at the end of the second act, that he responded with a certain speech, in which he said that during his stage career he had never received such an enthusiastic curtain call except once, and that was at Pleasant Valley, Ill. Irma La Piere and Richard Milloy deserve special mention. The others: B. Lovett, T. Shine, W. S. Gill, Olive Wright, T. McKaner, S. T. George, H. Springfield, Florence Stover, Edith Wright, Ada Neval, Lillian Van Arsdale, Esther Rutland, May Rutland, and Ruth Coyle. Al. G. Field's Minstrels 3, with matinee; co. and business excellent; the singing of the chorus was very good. The soloists, Solon De Miller, Walter Sherwood, Jack Richards, George T. Martin, John Healey, and Charles Reinhardt were especially good. The quartette was unusually good. Of the fun-makers, of course, Al. Field is king; Joe McGee, Frank Hughes, and John Healey pleased. Holman and Helmer in their frog impersonations merit special mention. The scenery and electrical effects were very fine, and the orchestra was all that could be desired. Richard Carle in Mary's Lamb 3. Mrs. Fiske and the Manhattan co. in Salvation Nell 5; large advance sale. Dark 7-13.

ALLENTOWN.—LYRIC (N. E. Worman): The Partello Stock co. closed five days' engagement Jan. 29; to average fair business; plays presents: The College Girl, The Glided Fool, On Parole, The Prodigal Son, The Idiot, The Middleton Girls, The Devil, and The Bells; pleasing performances. Elsie Janis and co. in

The Fair Co-Ed 31; drew a large audience; Miss Janis was well received and in her well known imitations was recalled time after time; the co. was very good and gave the scenes a natural college atmosphere. Al. Wilson, booked for 3, was unable to appear on account of a serious throat trouble; the co. arrived in Allentown in the morning, with Mr. Wilson unable to speak above a whisper, and by the advice of two of our prominent physicians he returned to New York 3, and the balance of the co. on the morning of 8; his manager was advised to cancel engagements for the next two weeks. Helen Grayce and co. 7-12.

LANCASTER.—FULLON OPERA HOUSE (C. A. Yecker): Elsie Janis in The Fair Co-Ed 1; with an excellent co.; greatly pleased capacity house; in response to repeated encores Miss Janis made a seat speech. Al. W. Martin U. T. G. 3; was enthusiastically received by two large audiences. Burger's Band Concert 4. George M. Cohen's The Yankee Prince 5. Mrs. Fiske in Salvation Nell 6. —**ITEMS:** Elsie Janis and her mother received marked attention here. They were entertained at supper 1 by Mrs. Andrew J. Steinman and next day at luncheon by Mr. and Mrs. Richard P. McGinnis at their suburban residence, Fairlawn. —**JACQUES** Vanpoesche, clarinetist of the Marine Band of Washington, D. C., was the soloist at a local musical evening at the Lyceum of the Family Theatre, visited New York 1.

HARRISBURG.—MAJESTIC (N. C. Mirick, res. mgr.): The Love Cure to standing room Jan. 27; made a pronounced hit; beautiful scenery and pretty girls galore; the musical features left nothing to be desired. St. Elmo 28, 29; was finely given by a good co. but the performance was light at each night; performance; matinee good. The Servant in the House 31; fair attendance and pleased; co. was fully equal to the original co.; the naïveté and earnestness of Jessie Glendinning was very charming in the role of Mary, the vicar's niece. Tyrone Power, in character of the Druggist, was vigorous, and Edith Crane, as the vicar's wife, was noticeable for the charm of her work; the balance of the co. did as well in their parts as the principals, according to their opportunities. Elsie Janis in The Fair Co-Ed 3. Mrs. Fiske 4. Kirk Brown in repertoire 7-12.

HAZLETON.—GRAND (J. B. Bessinger, res. mgr.): Mildred and Maudie in The Flight of Princess Iris Jan. 30 to small but appreciative audience; Marshall P. Wilder, who appears with the above co., is a great favorite here and was welcomed with a generous round of applause. Richard Carle in Mary's Lamb 29; was greeted by a S. B. O. and was exceptionally well received; this was Mr. Carle's first appearance in this city and he won the approval of the entire audience; the other members of the co. filled their respective roles in a very creditable manner. Al. Wilson in Metis in Ireland 29 delighted two fair sized houses; light attendance, due to stormy weather; co. and production good. Soul Kiss 3.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrd): Al. G. Field's Minstrels Jan. 28 pleased S. B. O., and pronounced one of the best ever seen here; Field made a decided hit. Buster Brown 31; packed house; Master Head as Buster is a favorite here and was well received; Jack Bell as Tige did good work; Loraine Lester, Maude Tiffany, Lettie Watt, Connie Mack, Grace Turner, H. A. Barrows, S. C. Glend, and Fred Freeman all deserve special mention. J. S. Willis Musical Comedy co. 7-12. —**ITEM:** Manager Fred Byrd has shown much ability in handling the business of this house and its success is mainly due to his efforts.

POTTSTOWN.—OPERA HOUSE (E. C. Manger): Beatrice Potter in The Power of Truth Jan. 30; good business; delighted audience. U. T. G. 2. A Wise Boy 4. Where There's a Will 5. Moving pictures and vaudeville 7-12. —**ITEM:** Maurice Campbell, manager of Henrietta Cromwell will produce his new play, Where There's a Will, here 8. This will be its first production prior to New York engagement. The play is said to refer to Pottstown and vicinity.

WILKES-BARRE.—OPERA HOUSE (Harry A. Brown): Mortimer Snow Stock co. in Government Acceptance Jan. 24-29; good co. and fair business. Same co. in St. Elmo 31-2; good co. and business. —**LORENE** (Lewie H. Baker): Billy Watson's Best Trust 31-2; good co. and business. Edmond Hayes as the Emperor, with the Empire co., 31-2. Yankee Doodle Girls 7-9. Blue Bird Girls 10-12. Dutch Talk 14-16. Broadway Gaiety Girls 17-19.

BUTLER.—MAJESTIC (George N. Burghalter): The Convict's Daughter Jan. 28; two performances to fair houses. Brothers Byrne in Eight Bells 28; good co. and business. Keys

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Sisters Stock co. 31-5; good co.; drew well; plays: Little Miss Nobody; The Vampire, Home of Arkansas, Girl from Skytown, York State Folks, Dr. Jekyll and Mr. Hyde, Michael Strangely, Beyond the Great Divide. Polly of the Circus 11. The Third Degree 14.

NORRISTOWN.—OPERA HOUSE (C. M. Southwell, res. mgr.): The Norristown Choral Society of 200 voices with Ralph Kiefer as director, rendered Handel's masterpiece, The Messiah, to a S. R. O. house; audience pleased; solos and choruses fine. Richard Carl in Mary's Lamb 2; pleased large audience. The Country Club (local; benefit of Red Men Lodge) 5. Chaucer's Obit in Hanged Robin 17. Met in Ireland 19.

CONNELLSVILLE.—BOISSON (Fred Robinson): Brothers Byrne in Eight Bells Jan. 26 to good business; pleased. Pair of Country Kids 27; fair attendance. Girl from U. S. A. 29, matinee and night, to good houses; fair performance. The Time, the Place and the Girl 4. The Country's Daughter 5. The Servant in the House 8. Daniel Boone on the Trail 9. The Third Degree 11.

MCKENSPORT.—WHITE'S NEW THEATRE (F. D. Hunter): Madame Nastimova Jan. 26 to a Doll's House; pleased a fair-sized audience. The Country's Daughter 27; fair; fair audience. The Third Degree 9; delighted a good audience; excellent play. Charles Chaplin in Going the Limit 3.—ITEM: The Three Twins, which made a hit here a few weeks ago, will play a return engagement in April.

POTTSVILLE.—ACADEMY (Charles Hammann): The Flight of Princess Iris Jan. 25; delighted medium business. Girl from U. S. A. 21-5; pleased big house; plays: The Wife, Sons of Harvard, Under the Red Robe, Monte Cristo, Classroom, The Merchant of Venice, Othello and The Man Who Dared. California Girls 12.—ITEM: Frank Fey and wife, of this town, are with the Kirk Brown co.

CHARLESTON.—NEW OPERA HOUSE (Thomas E. Kelly): Buster Brown 2; to capacity; first class in all respects; the parts of Buster, Mary Jane and Tige were taken better than at any previous presentations here. Fifth Regiment Band Concert 8. Girl from the U. S. A. 10. Hospital Benefit 18.—ITEM: Manager Clark left for a month in Florida.

CANLIS.—OPERA HOUSE (W. H. Smith): Children's Friend Entertainment Jan. 21; very good, to large house. Lutheran Cadets 22; excellent, to well filled house. German Book co. of Philadelphia 31; excellent, to large house. St. Elmo 2. Earl King's Daughter, by Carlisle's Oratorio Society 4. Civic Club Dramatized Talk, Storm Heroes of Our Coast, 11.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): The Love Cure Jan. 20; fine attraction to capacity. As Told in the Hills 31; good attraction to fair business. Daniel Boone on the Trail 12. The Servant in the House 5. The Girl from U. S. A. 21. Monte Carlo Girls 5.—ITEM: School Auditorium: John Kendrick gave readings from his works 31.

MAHANOY CITY.—OPERA HOUSE (M. C. Kaler): Al Wilson in Met in Ireland Jan. 20; good co.; appreciative audience. Molly Davis 2 cancelled. Power of Truth 15. In the Bishop's Carriage 15. Third Degree follows.—ITEM: Fantasia, musical melange, produced 31, by local talent, as church benefit; excellent, to two overflow audiences; pronounced best of its kind ever given here.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Polly of the Circus Jan. 27; fine attraction to large business. K. M. Metcalf 31, 1 (local); S. R. O.; cleared \$1,000 for Grandview Sanitarium. Monte Carlo Burlesque Girls 5. Out in Idaho 5. Kewer Sisters Stock co. 7-12. David Higgins in His Last Dollar 14. Paid in Full 16.

NEW CASTLE.—OPERA HOUSE (E. H. Norris, res. mgr.): California Girls Jan. 25; pleased poor house. Polly of the Circus 29; very good co.; attendance good. The Third Degree 1; excellent co.; good house. Stetson's U. T. C. co. 4. The Man of the Hour 5. Nancy Boyer Stock co. 7-12.

PUNXSUTAWNEY.—JEFFERSON (Mitchell and Neal): Harriet in Haste Jan. 20; fair; to fair house. Convict's Daughter 25; fair co.; poor house. Daniel Boone on the Trail 29; poor house. Buster Brown 8. Power of Truth 12. Third Degree 15. Paid in Full 21. Al Wilson in Met in Ireland 25.

LATROBE.—SHOWALTER (W. A. Showalter): James Kyrle McCurdy in The Yankee Detective Jan. 27; co. failed to appear. Girl from U. S. A. 21; good co.; to big business. St. Elmo 12. Daniel Boone on the Trail 17.

MEADVILLE.—ACADEMY (Ben F. Meek): In Idaho 1; poor business. The Toy Makers 2; fair, to medium house. U. T. C. 5. Paid in Full 15. Madame Langendorf 10. His Last Dollar 15.

CARBONDALE.—OPERA HOUSE (G. P. Monahan, res. mgr.): The Wizard of Wiseland Jan. 28; fair-sized audience. The Wise Boy 29; small house. The Soul Kiss 1; good house. The Third Degree, no date as yet.

GREENSBURG.—ST. CLAIR (A. G. White, res. mgr.): Right Bells Jan. 27; pleased large audience. The Time, the Place and the Girl 5; two performances. California Girls 5. The Servant in the House 7. The Third Degree 12. St. Elmo 14.

SHARON.—OPERA HOUSE (G. B. Swartz, res. mgr.): The Third Degree Jan. 31; to one of the largest houses of the season and pleased. The Monte Carlo Girls 2. Stetson's U. T. C. co. 5.

SHANOKIN.—OPERA HOUSE (J. B. Bradford, res. mgr.): The Wizard of Wiseland Jan. 21; to good business. St. Elmo 29; to good house. Al G. Field's Minstrels 27; pleased crowded house. The Soul Kiss 4.

TAMAQUA.—WALKER OPERA HOUSE (George Leroy Walker): The Mandolin Glee Club of Muhlenberg College gave a very enjoyable entertainment to a large house 4. Butler and Price Stock co. in repertoire 7.

FRANKLIN.—OPERA HOUSE (John Mills): Henry B. Harris presented The Third Degree Jan. 24; excellent co., to S. R. O. Frederic Thompson presented Polly of the Circus 28; fair co. and business. Out in Idaho 4.

TAHENTUM.—NIXON (C. M. Reed): The Convict's Daughter Jan. 27; pleased small audience. The Country Sheriff 28; fair house and co. Girl from U. S. A. 2 cancelled. Daniel Boone on the Trail 5. Buster Brown 10. The Power of Truth 16.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Al G. Field's Minstrels Jan. 29; to a fair sized and enthusiastic audience; several novel features; specialists and singing exceptionally fine; the best minstrel show here. The Soul Kiss 5.

WEST CHESTER.—OPERA HOUSE (J. F. Small, res. mgr.): Martin's U. T. C. Jan. 31; pleased large audience. Pictures and vaude-

ville 1-5; well attended. Y. M. C. A. 11.

ROCHESTER.—OPERA HOUSE (Walter Javens): California Girls Jan. 29; pleased large business. Duckling Burlesque co. 1; pleased good house.

CHARLESTON.—COYLE THEATRE (Robert S. Coyle): Monte Carlo Girls Jan. 24; fair business and co. Convict's Daughter 5. California Girls 5.

WASHINGTON.—NIXON (C. D. Miller): Dark Jan. 20-2. California Girls 3 (return). The Third Degree 9.

ST. MARYS.—TEMPLE (J. S. Spear): U. T. C. Jan. 31; very good; to good business. Buster Brown 5; excellent co.; to full house.

BRADFORD.—THEATRE (Jay North): The Toy Makers Jan. 27; light business. David Higgins 10. Elmo Powell 12.

WELLSBORO.—BACHE AUDITORIUM (Darit and Darit): U. T. C. 3.

RHODE ISLAND.

PAWTUCKET.—BIJOU (David R. Buffington): The Bijou Stock co. Jan. 31-5, in St. Elmo; is crowded house. Kathryn Shay, as Edna Marie, was very good; her conception could not have been improved; Earl Simmons, as St. Elmo Murray, was admirable, and both deserve special mention; Leah Hallack's impersonation of Agnes Powell was excellent; Ada Greenough, as Estelle Harding, was good. Henrietta Backus, as Mrs. Murray, did good work; William H. Barwald, as Murray Hammond, a small part, was well done; Howard Benton's portrayal of Reverend Hammond was very dignified; Fred Sutton's idea of Gordon Leigh was very good; James H. McLaughlin played the part of Sir Roger Festival good; Henry Heber's impersonation of Henry was very good. Under the Russian Flag 7-12, with Albert Lando as Wolf Marichia.

SOUTH CAROLINA.

ORANGEBURG.—ACADEMY (J. M. O'Dowd): Florence Davis in Are You a Suffragette? 1; delighted paying business. The Famous Bollock Family Jan. 31 and 2; pleased good business. Meadow Brook Farm 4, matinee and night.—ITEM: Miss Davis was very much pleased with the business, as it was her first appearance here.

NEWBERRY.—CITY OPERA HOUSE (Barth and Barker): Alice in Wonderland Jan. 31, by local talent; very good, to full house. Florence Davis in Are You a Suffragette? 31; excellent, to fair business; Miss Davis was

COLUMBIA.—THEATRE (F. L. Brown): Meadowbrook Farm 2; fair, to fair business. Barlow and Wilson's Minstrels 5. Gentleman from Mississippi 7. Girl from Rector's 12. Georgia Minstrels 14. Grace Van Strudford 15. Cat and the Fiddle 17.

SPARTANBURG.—HARRIS (I. H. Greenwald): Florence Davis in Are You a Suffragette? Jan. 29; to good sized well pleased audience. Crescent Comedy co. 31-5; to large house; very well pleased.

CHARLESTON.—ACADEMY (Charles A. Matthews): St. Elmo Jan. 29 and matinee (return); pleased fair audience. Are You a Suffragette? 3. Meadowbrook Farm 5. The Cat and the Fiddle 7. Gentleman from Mississippi 8. Golden Butterfly 12.

SOUTH DAKOTA.

WATERTOWN.—GRAND (G. H. De-moss): The Chase Sisters co. Jan. 24-29; in the following plays: Mr. Drake from Arkansas; Million Dollar Kid, His Majesty the King, The Cowboy and the Princess, Count of Monte Cristo, The Mysterious Mr. Hendick; co. and business good. Little Johnny Jones 31; pleased good business. Long Stock co. 7.

YANKTON.—NEW THEATRE (M. W. Jencks): The Travelling Salesman Jan. 27; excellent performance, to capacity. Ole Perkins in The Leading Lady and The Little Prospector 3, 4.

TENNESSEE.

NASHVILLE.—VENDOME (W. A. Sheets): The Girl from Rector's Jan. 19; to good house and pleased. The Man of the Hour 14. Little Nemo 17-20; a triumph for the stage manager, crowded houses being the rule. The Girl from the Golden West 28, 29; well presented to small audiences. The Talk of New York 3. Paid in Full 5. The Thief 16. The White Squaw 18, 19.—AUDITORIUM (De Long Rice): The Starford co. 31.

KNOXVILLE.—STAUB'S (Fritz Staub): Paid in Full 5 (return). Grace Van Strudford in The Golden Butterfly 19. Florence Davis in Are You a Suffragette? 21, 22. The White Squaw 23.—BIJOU (Fred Martin): Gail Spooner in The Little Terror 31-3; opened to S. R. O.; Miss Spooner will present for the first time on any stage; the adventures of Polly 3. Mrs. Wixen of the Cabbage Patch 31-32.

CHATTANOOGA.—ALBERT (P. B. Albert): Graustark Jan. 24, 25; pleased good business. The Girl of the Golden West 27; pleased fair business. Grace Van Strudford in The Golden Butterfly 2. Paid in Full 4.—BIJOU (O. A. Neal): Arizona 24-29; pleased good business. The Sunny Side of Broadway 31-5.

BRISTOL.—HARMING OPERA HOUSE (C. M. Brown): Crescent Comedy co. closed a two weeks' engagement Jan. 29; good business; pleased. Dark 1-5.

TEXAS.

WICHITA FALLS.—WICHITA (Charles W. Bean): Babes in Toyland Jan. 1; fair co. and two good houses. Victor Moore 8; delighted big house. The Servant in the House 7; excellent co.; fair house. W. B. Patton 13; fair co. and business. Missouri Girl 15 (in place of Final Settlement, cancelled). The adventures of Money Stock co. 17-19; good co. and business. Polly of the Circus 21; delighted S. R. O. Red Mill 26; excellent co. and house. House of a Thousand Candles 28. The Girl and the Hawk 29. William H. Sherwood 1; piano recital (benefit). Flower of the Ranch 4. Tim Murphy 5.

PALESTINE.—NEW TEMPLE (W. B. Swift): The House of a Thousand Candles Jan. 24; drew well and pleased two good houses. The Flower of the Ranch 28; drew good business, matinee and night; pleased. The Servant in the House 4. The Climax 7. Girl and the Hawk 12. Red Mill 14. Prince of His Race 18. Prince Chap 25.

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HENRY MILLER

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AMARILLO.—GRAND (H. H. Elliott): House of a Thousand Candles Jan. 29; good co. and finely staged; business poor on account of high priced attraction preceding it. Tim Murphy in Cupid and the Dollar and Old Innocence 8, 4.

MCKINNEY.—OPERA HOUSE (Jesse Warden): House of a Thousand Candles Jan. 26; to a small, but appreciative, audience; strong, well balanced co. The Flower of the Ranch 8. De Armond Sisters 14-19.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker): The Flower of the Ranch, matinee and night, Jan. 24, to large and pleased audiences. The Climax 31. The American Idea 1. Little Nemo in the First Night 5.

CONROGAN.—MERCHANTS' OPERA HOUSE (W. E. Herman): The House of a Thousand Candles Jan. 25; to a good house; average co. The Girl and the Hawk 5.

GAINESVILLE.—OPERA HOUSE (Paul Gallia): Red Mill Jan. 27; good house; well pleased; clever comedians and tuneful music. Girl of the Golden West (amateur) 2.

MARSHALL.—AUDITORIUM (L. A. Meyers): Mabel Thorne co. in repertoire Jan. 24-30; to good business. Satisfaction. The Flower of the Ranch 31.

BROWNWOOD.—HARRIMON'S OPERA HOUSE (H. W. Harrimon): William McCanley presented The Little Homestead Jan. 27; full house; pleased. College Girl 31.

SHERMAN.—OPERA HOUSE (A. B. Saul): May Stewart in Romeo and Juliet Jan. 24 to light business; fairly well received.

WACO.—AUDITORIUM (Jase Gardske): The Flower of the Ranch Jan. 25; good co. and good business.

VERMONT.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): The Whitehead-Strass co. Jan. 24-29; gave satisfaction to good business in Beyond the Law, in the Name of the Bear, A Daughter of the South, For a Human Life, The Sign of the Cross, and A Cowboy Millionaire.

BELLOWS FALLS.—OPERA HOUSE (Fox and Eaton): Avery strong co. in Mabel's Sweetheart Jan. 31. Hello Hill, 1. Lena Rivers 2. Wizard of Wiseland 5.

BRATTLEBORO.—AUDITORIUM (George E. Fox): Whitehead-Strass co. Jan. 31, in My Jim; For a Human Life 1; Daughter of the South 2; evening, The Sign of the Cross.

RUTLAND.—OPERA HOUSE (Boyle and Brebner): Vanderville and moving pictures Jan. 31-5; to good business. Wizard of Wiseland 7. Girl from Rector's 15. Holy City 17.

ST. ALBANS.—OPERA HOUSE (T. B. Waugh): Clifton Mallory in David Garrick 4 and Soldier of France 5.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Dark. Wizard of Wiseland 15.

VIRGINIA.

PETERSBURG.—ACADEMY (J. P. Coleman): Dark Jan. 23-25. Black Patti 5.

WASHINGTON.

EVERETT.—THEATRE (H. S. Willis): Dark Jan. 20-27.—ACME (Joseph St. Peter):

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A PARADISE OF LIES
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12. Tenthredin, Ala., 14. Meridian, Miss., 15.
Demopolis, Ala., 16. Selma, Va., Troy 18, Co-
lumbia, Ga., 19.
GLEANER (Central): Crawfordville, Ind.,
5. Park, Ill., 9. Champlain, 10. Desair 11.
Trenton 12. Pans 14. Lincoln 15. Hous-
ton 16. Kansas 17. Hammond, Ind., 18.
Michigan City 19.
GRAY DIVIDE (Special): Henry Miller Co.,
mrs.: Cleveland, O., 7-12, Detroit, Mich.,
13-15.
HACKETT, JAMES K. (Charles Frohman, mgr.):
Rochester, N. Y., 7. 8. Ithaca 9. Syracuse
10. Utica 11. Troy 12. Pittsfield, Mass.,
14. Waterbury, Conn., 15. Bridgeport 16.
Berkshire 17. New Britain 18. Meriden 19.
FERRIS, CHARLES E. (Lawrence Walker,
mgr.): Marquette, Cal., 5. Chico 6. Red
Bluff 10. Ashland, Ore., 11. Medford 12. Al-
bany 13. Salem 17. Portland 18. 19.
HANS HANSON (Louis Reis, mgr.): Oark,
Ariz., Russellville 9. Darlington 10. Mer-
ced 11.
HARVEST MOON (Charles Frohman, mgr.):
Baltimore, Md., 7-12. Philadelphia, Pa., 14-20.
MR. HUBBARD'S WIFE (Henry Miller, mgr.):
Philadelphia, Pa., 14-15.
SEATTLE, W. (N. L. Stern, mgr.): Platte-
ville, Ky., 6. Ocala, Ill., 9. Trenton 10.
Owens 11. Dixon 12. Sterling 14. Mendota 15.
Princeton 16. Kewanee 17. Bradford 18. Tou-
son 19.
BILLARD, ROBERT (Frederic Thompson, mgr.):
Cty., N. Y., 8. Utica 9. Ithaca 10.
Syracuse 11. 12. Rochester 14-15. Toledo, O.,
16-18.
MR. LAST DOLLAR (Rochester, N. Y., 7-9.
MR. WILLIAM (Lieber and Co., mgrs.):
Boston, Mass., 7-9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

JAMES LOUIS (Branch O'Brien, mgr.): Port-
land, Ore., 8-9. Tacoma, Wash., 10. Olympia
11. Hoquiam 12. Aberdeen 13. Everett 14. Bel-
lingham 15. New Westminster, B. C., 16. Van-
couver 17. Victoria 18.
LAKATY, WILTON (Lieber and Co., mgrs.):
St. Louis, Mo., 6-12.
LILY, THE (David Belasco, mgr.): New York
city Dec. 25—Indefinite.
LION AND THE MOUSE (Co. A: Henry B.
Harris, mgr.): St. Louis, Mo., 9-12. Peoria,
Ill., 13-15. Springfield 17-19.
LION AND THE MOUSE (Co. B: Henry B.
Harris, mgr.): Prescott, Ariz., 8. Phoenix 9.
Yuma, Cal., 10. Riverside 11. Santa Barbara
12. Salinas 14. Monterey 15. Santa Cruz 16.
Woodland 17. Marquette 18. Chico 19.
LITTLE BROTHER OF THE BIGH (Lieber
and Co., mgrs.): Chicago, Ill., Jan. 17—Indef-
inite.
LORIMER, WRIGHT (Wm. A. Brady, mgr.):
Cherone, Wyo., 7. Colorado Springs, Colo.,
9. 10. Pueblo 11. Trinidad 12. 13. Amarillo,
Tex., 14. Wichita Falls 15. 16. Oklahoma,
Okla., 17-20.
LOVE AMONGST THE LIONS (Chas. Frohman,
mgr.): Providence, R. I., 7-13. Fall
River, Mass., 14. Worcester 15. New Haven,
Conn., 16. Hartford 18. 19.
MADAME X (Henry W. Savage, mgr.): New
York city Feb. 2—Indefinite.
MANN, LOUIS (W. A. Brady, mgr.): Cedar
Rapids, Ia., 8. Ottumwa 9. Burlington 10.
Galena, Ill., 11. Quincy 12. 13. 14. 15. 16. 17. 18. 19. 20.
MAN OF THE HOUR (Western: Brady and
Grismer, mgrs.): St. Paul, Minn., 9-12. Min-
neapolis 13-15.
MAN OF THE HOUR (Southern: Brady and
Grismer, mgrs.): Erie, Pa., 8. Jamestown,
N. Y., 9. Cortez, Pa., 10. Salamanca, N. Y.,
11. Bradford, Pa., 12. Olean, N. Y., 14. Well-
sville 15. Waverly 16. Towanda, Pa., 17.
Owego, N. Y., 18. Ithaca 19.
MAN OF THE HOUR (Monte Thompson, mgr.):
Waterbury, Conn., 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.
MASON, JOHN (Fiske and Shubert, mgrs.):
New York city Feb. 3—Indefinite.
MEADOWBROOK FARM (W. F. Mann, prop.):
Florence, S. C., 8. Marion 9. Dillon 10. Lum-
berton, N. C., 11. Rockingham 12. Camden,
N. C., 14. Lancaster 15. 16. 17. 18. 19. 20.
MELVILLE, ROSE (J. B. Sterling, mgr.): San
Francisco, Cal., 6-12. Oakland 13. 14. Stockton
15. Sacramento 16. 17. Fresno 18. Bakersfield
19. 20.
MILDRED AND ROUGHER (Harry Rooters,
mgr.): Geneva, N. Y., 8. Newark 9. Albin
10. Lockport 11. Batavia 12. Chicago,
Ill., Jan. 30—Indefinite.
MISS PATSY (Henry W. Savage, mgr.): Chi-
cago, Ill., Jan. 30—Indefinite.
MISSOURI GIRL (Marie H. Norton): Amarillo,
Tex., 13. Dalhart 16. Guymon, Okla., 17.
Lahar, Kan., 18. Maude 19.
MONTANA (Kansas City, Mo., 9-12. Chicago,
Ill., 20-22.
MURPHY, TIM (Louis Werba, mgr.): Oklahoma
City, Okla., 8. Little Rock, Ark., 9. Hot
Springs 10. Pine Bluff 11. Memphis, Tenn., 12.
Vance City, Miss., 13. Jackson 14. Ft. Worth,
Tex., 15. 16. 17. 18. 19. 20.
NAKIMOVA, MME. ALIA (The Shuberts,
mgrs.): Washington, D. C., 7-12.
NETHERSOLE, OLGA (Wallace Monroe, mgr.):
Seattle, Wash., 6-12. Yakima 14. Spokane 15.
16. Walla, 16-17. Missoula, Mont., 18.
Helena 19.
O'HARA, FINE (Al. McLean, mgr.): Toronto,
Ont., 7-12. Hamilton 13. 14.
OLCOTT, CHAUNCEY (Augustus Pison, mgr.):
Newark, N. J., 7-12.
OLD HUMMERTON (Frank Thompson, mgr.):
Omaha, Neb., 9-9. Des Moines, Ia., 10. 11.
La Mars 12. Columbus, Neb., 14. North Platte
15. Cheyenne, Wyo., 16. Greeley, Colo., 17.
Pt. Collins 18. Boulder 19.
OLE OLGA (A. H. Woods, mgr.): Tulsa,
Okla., 8. Pawnee 9. Stillwater 10. Chandler
11. El Reno 12. Ruid 13. Guthrie 14. King-
fisher 15. Purcell 16. Norman 17. Marietta 18.
Ardmore 19.
ON TRIAL FOR HIS LIFE (A. H. Woods,
mgr.): Philadelphia, Pa., 7-12.
OUT IN IDAHO (Hate and Shalvey, mgrs.):
Olean, N. Y., 8.
OWEN, WM. (N. Augustine, Fla., 8.
PAID IN FULL (Atlantic: Waggoners and Kem-
per, mgrs.): Birmingham, Ala., 7. 8. Balti-
more 9. Boston 10. Mobile 11. 12. Balti-
more, Miss., 14. Jackson 15. Yocco City 16.
Natchez 17. Vicksburg 18. Greenville 19.
PAID IN FULL (Eastern: Waggoners and Kem-
per, mgrs.): Franklin, Pa., 8. Meadville 9.
Greenville 10. Warren, O., 11. Sharon, Pa.,
12.
PAIGE, AVIS (Hate and Shalvey, mgrs.):
Uniontown, Pa., 8. Morgantown, W. Va., 9.
PAIR OF COUNTRY KIDS (C. Jay Smith,
mgr.): Wellsburg, W. Va., 8. Sistersville 9.
St. Marys 10. Middleport, O., 11. Gallipolis
12. Pomeroy 14. Point Pleasant, W. Va., 15.
Charleston 16. Huntington 17-19.
PATTON, W. B. (J. M. Stout, mgr.): Brecken-
ridge, Tex., 8. San Marcos 11. Temple 12. Coleman
14. Brownwood 15. Comanche 16.
PATTY, THE (A. H. Woods, mgr.):
Columbia, Miss., 8. Iuka 9. Akron, O., 10-12.
Youngstown 14-16. Wheeling, W. Va., 17-19.
POLLY OF THE CIRCUS (Fred Reichelt,
mgr.): Enid, Okla., 8. Cherokee 9. Arkansas
City, Kan., 10. Winfield 11. Wichita 12.
POLLY OF THE CIRCUS (Frederic Thompson,
mgr.): Sharon, O., 8. Youngstown 9. East
Liverpool 10. Alliance 11. Canton 12. Ashta-
bula 14. Mansfield 15. Nuyra 16. Detroit,
Mich., 17-19.
POLLY OF THE CIRCUS (F. W. McGehean,
mgr.): Minneapolis, Minn., 6-12. San Clara,
Wis., 15. Winona, Minn., 14. Dubuque, Ia.,
15. Clinton 16. Moline, Ill., 17. Davenport, Ia.,
18. Joliet, Ill., 19.
POYNTER, BRULAH (Hurt and Nicolai,
mgrs.): Washington, D. C., 7-12. Baltimore,
Md., 14-15.
PRINCE CHAP (Fred R. Headley, mgr.):
Gulfport, Miss., 8. Hattiesburg 9. Jackson 10.
Natchez 11. Vicksburg 12. Greenville 13. Co-
lumbus 16. Meridian 18. Yocco City 17. Clar-
kdale 18. OF THE CIRCUS (A. H. Woods, mgr.):
QUEEN OF THE OUTLAW CAMP (J. E. Chif-
ford, mgr.): St. Louis, Mo., 6-12.
REBECCA OF SUNBROOK FARM (Klaw
and Erlanger, mgrs.): Boston, Mass., Jan. 5—
Indefinite.
RIGHT OF WAY (Fred Block, mgr.): Portland,
Ore., 6-12. Astoria 13. Salem 14. Red Bluff,
Cal., 15. Chico 17. Sacramento 18. 19.
ROAD TO YESTERDAY: Philadelphia, Pa.,
7-12.
ROBERTSON, FORBES (The Shuberts, mgrs.):
New York city Oct. 4—Indefinite.
ROBBIN, RICHARD (Lieber Co., mgrs.):
Brooklyn, N. Y., 7-12.
ROBBIN, MAY (J. S. Hise, mgr.): Ft. Wayne,
Ind., 8. Goshen 10. South Bend 11. Gary 12.
Milwaukee, Wis., 13-16. Menominee 17. Green
Bay 18. Oshkosh 19.
ROUNDER, THE (Dan Hofmann, mgr.): Sulli-
van, Ill., 8. Nakomis 9. Pana 10.
ROYAL SLAVE (George H. Robb, mgr.): St.
Louis, Mo., 8. Knoxville 9. Danbury 10. River-
out 11. Hamilton 12. Huron 13. Eldridge 15.
Albia 16. Pittman 17. Melrose 18. Afton 19.

SAL THE CIRCUS GAL (A. H. Woods, mgr.):
Trenton, N. J., 10-12. Philadelphia, Pa., 14-
19.
SCOTT, CYRIL (The Shuberts, mgrs.): New
York city Dec. 4—Indefinite.
SERVANT IN THE HOUSE (Henry Miller Co.,
mgrs.): Pittsburgh, Pa., 14-15.
SEVEN DAYS (Wagoners and Kemper, mgrs.):
Chicago, Ill., Jan. 8—Indefinite.
SEVEN DAYS (Wagoners and Kemper, mgrs.):
New York city Nov. 10—Indefinite.
SHADOWED BY THREE (W. F. Mann, mgr.):
Chasapeake, Mich., 8. Valparaiso, Ind., 9. So.
Chicago, Ill., 10-12. Muncie 14. Kansas
15. Walsala 16.
SHEA, THOMAS E. (A. H. Woods, mgr.):
Jersey City, N. J., 7-12. Washington, D. C.,
14-19.
SIDN TRACKED (David Farrman, mgr.): So.
Ind., 8. Goshen 9. Dewart, Mich., 10.
Knox, Ind., 11. Hammond 12.
SKINNER, OTIS (Joseph Buckley, mgr.): New
York city Jan. 2—Indefinite.
SOTHERN, E. H. AND JULIA MARLOWE
(The Shuberts, mgrs.): New York city 7-
March 5.
SQUAW MAN (Lieber and Co., mgrs.): Omaha,
Neb., 10-12. Kansas City, Mo., 13-15.
ST. BELMO (Vaughan Glasser, mgr.): Chicago,
Ill., 6-19.
ST. BELMO (Eastern: Vaughan Glasser, mgr.):
Cumberland, Pa., 8. Connelville 9. Charleroi
10. McKeesport 11. Latrobe 12. Greensburg 14.
Johnstown 15. Altoona 16. 17. Lock Haven 18.
Williamsport 19.
STAHL, HENRY (Henry B. Harris, mgr.): Chi-
cago, Ill., 7-20.
STAR, FRANCES (David Belasco, mgr.):
Philadelphia, Pa., Jan. 24-12. Washington,
D. C., 14-15.
STRONGHEART (Wm. G. Thiele, mgr.):
Nashville, Tenn., 7-12. Atlanta, Ga., 14-19.
SUCH A LITTLE QUEEN (Henry B. Harris,
mgr.): Rochester, N. Y., 10-12.
TALLERMAN, MAHAR (Frederic Thompson,
mgr.): Baltimore, Md., 7-12. Brooklyn, N. Y.,
14-19.
TEMPER AND SUNSHINE (Central: W. F.
Mann, prop.): Stratford, Ont., 8. Woodstock
9. St. Thomas 10. London 11. Chatham 12.
Toronto, Mich., 14. Channing 15.
TEMPER AND SUNSHINE (Eastern: W. F.
Mann, prop.): Mt. Carmel, Ill., 8. Grayville
9. Cynthiana 10. Carmel 11. New Harmony,
Ind., 12. Ellettsville 13. 14. McLeansboro 15.
TEMPER AND SUNSHINE (Southern: W. F.
Mann, prop.): Columbus, Miss., 8. Hirming-
ham, Ala., 9. 10. Newton, Miss., 11. Tusca-
loosa 12. Demopolis 14. Uniontown 15.
TEMPER AND SUNSHINE (Western: W. F.
Mann, prop.): Jerome, Ariz., 8. Prescott 9.
Tempe 10. Mesa 11. Phoenix 12. Tucson 13.
Benson 14. Douglas 15.
TEMPER, MARY (Charles Frohman, mgr.):
Montreal, P. Q., 7-12. Toronto, Ont., 14-19.
THIEF, THE (Special: Charles Frohman,
mgr.): Evansville, Ind., 8. Lexington, Ky., 9.
Louisville 10. Memphis, Tenn., 14. 15.
Nashville 16. Chattanooga 17. Atlanta, Ga.,
18. 19.
THIEF, THE (Western: Dan Frohman, mgr.):
Springfield, Ill., 8. Middletown, O., 9. Marion
10. Lima 11. Sandusky 12. Mansfield 14. Nor-
walk 15. Warsaw 16. Warren 17. Cambridge
18. Lancaster 19.
THIRD DOOR (Co. A: Henry B. Harris,
mgr.): Philadelphia, Pa., Jan. 24-19. Balti-
more, Md., 20.
THIRD DOOR (Co. B: Henry B. Harris,
mgr.): Hannibal, Mo., 8. Moberly, Mo., 9.
10. Pittsburg, Kan., 11. Springfield, Mo., 12.
Joplin 13. Chanula, Kan., 14. Webb City,
Mo., 15. Coffeyville, Kan., 16. Bartlesville,
Okla., 17. Tulsa 18. McAlester 19.
THIRTY (Co. A: Henry B. Harris,
mgr.): East Liverpool, O., 8. Washington 9.
Uniontown, Pa., 10. Connelville 11. Greens-
burg 12. Punxsutawney 14. Ridgway 15. Du
Bois 16. Williamsport 17. Sunbury 18. Shamo-
n 19.
THREE WEEKS: Philadelphia, Pa., 7-14.
TRAVELING SALESMAN (Co. A: Henry B.
Harris, mgr.): Waterbury, Conn., 8. New Brit-
ain 9. Meriden 10. New Haven 11. 12. Hart-
ford 13. Springfield, Mass., 17-19.
TRAVELING SALESMAN (Co. B: Henry B.
Harris, mgr.): St. Paul, Minn., 6-12. St.
Cloud 13. Duluth 14. 15. Superior, Wis., 16.
Stillwater, Minn., 17. Winona 18. La Crosse,
Wis., 19.
TRAVELING SALESMAN (Co. C: Henry B.
Harris, mgr.): Erie, Pa., 8. Delaware 9.
Upper Sandusky 10. Marion 11. Mansfield 12.
Norwalk 14. Nuyra 15. Lorain 16. Sandusky
17. Fremont 18. Findlay 19.
TWO AMERICANS ABROAD (Eastern): Bow-
ling Green, Ky., 8. Glasgow 9. Bardonia 10.
La Grange, Ga., 11. 12.
UNCLE TOM'S CABIN (Al. W. Martin's):
Wm. Kibbia, mgr.): Paterson, N. J., 7-9. Cam-
den 10-12. Reading, Pa., 14. Kutztown 15.
Hastin 16. Pittston 17. Carbonade 18. Scrans-
ton 19.
UNCLE TOM'S CABIN (Ashley Moore, mgr.):
Miles, Mich., 8. Ft. Wayne, Ind., 9. 10.
UNDER SOUTHERN SKIES (Harry Doel Par-
ker, mgr.): Brooklyn, N. Y., Jan. 31-12.
UNDER SOUTHERN SKIES (Harry Doel Par-
ker, mgr.): Paterson, N. J., 7-9. Middletown
10. Paterson 11. Haverstraw 12. Middletown
13. Paterson 14. Haverstraw 15. Middletown
16. Paterson 17. Haverstraw 18. Middletown
19. Paterson 20.
VIA WIRELESS (Julius Murry, mgr.): Chica-
go, Ill., 6-12.
VIRGINIAN, THE (J. H. Palmer, mgr.): Mon-
terey, Cal., 8. Oakland 9-12. San Francisco
13-15.
WALKER, BLANCH (A. H. Woods, mgr.):
San Francisco, Cal., 7-20.
WALKER, CHARLOTTE (David Belasco,
mgr.): New York city Jan. 25—Indefinite.
WANTED BY THE POLICE (Mittenthal Bros.,
mgrs.): Cleveland, O., 6-12.
WARFIELD, DAVID (David Belasco, mgr.):
Spokane, Wash., 7. 8. Walla, Ida., 9. Mi-
ssoula, Mont., 10. Anacosta 11. Helena 12.
Butte 14-18. Livingston 17. Billings 18.
WARRER, H. (Lieber and Co., mgrs.): New
York city Jan. 31—Indefinite.
WATCHER, THE (H. Ray Comstock, mgr.):
New York city Jan. 25—Indefinite.
WHERE THERE'S

WILSON, FRANCIS (Chas. Frohman, mgr.): New York City Dec. 27—Indefinite.
WOLF, THE (The Shuberts, mgrs.): Seattle, Wash. 8-12.
WYOMING GIRL (La Hay and Daum, mgrs.): Bath, Ill. 8, Maude 9, Mercedonia 10, Mt. Sterling 11, Clayton 12.
WYNDHAM, CHARLES (Charles Frohman, mgr.): Toronto, Ont. 7-12, Montreal, P. Q. 11-20.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gensico, mgrs.): Chicago, Ill. July 25—Indefinite.
ACME (Jas. A. St. Peter, mgr.): Everett, Wash.—Indefinite.
ALCANTARA (Belasco and Mayer, mgrs.): San Francisco, Cal. Aug. 23—Indefinite.
ARVINE-BENTON (George B. Benton, mgr.): Memphis, Tenn. Dec. 23—Indefinite.
ATHLETIC (Portland, Ore.—Indefinite.
AVENUE THEATRE (Connors, Edwards and Roth, mgrs.): Wilmington, Del. Aug. 23—Indefinite.
BAILEY, EDWIN: El Paso, Tex., Jan. 24—April 16.
BAYONNE (E. F. Postwick, mgr.): Bayonne, N. J. Dec. 6—Indefinite.
BROOK THEATRE (S. H. Friedlander, mgr.): Bellingham Wash. Dec. 6—Indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.
BLICE (David S. Birmingham, mgr.): Pawtucket, R. I. Nov. 8—Indefinite.
BLISS THEATRE (Cecilia Payton, mgr.): Brooklyn, N. Y. Oct. 18—Indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.
BUTTING EMMA: Schenectady, N. Y. Jan. 10—Indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 28—Indefinite.
CRAIG (John Craig, mgr.): Boston, Mass. Aug. 20—Indefinite.
CROCKETT (Percy Williams, mgr.): Brooklyn, N. Y. Sept. 4—Indefinite.
CRITERION THEATRE (Klimt and Gensico, mgrs.): Chicago, Ill. Dec. 19—Indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—Indefinite.
FOHRS: Brooklyn, N. Y. Aug. 28—Indefinite.
FOREPAUGH: Indianapolis, Ind. Sept. 6—Indefinite.
FOREPAUGH: Cincinnati, O.—Indefinite.
FRAWLEY (T. Daniel Frawley, mgr.): Winnipeg, Man. Nov. 22—Indefinite.
FRENCH: Montreal, P. Q. Sept. 27—Indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—Indefinite.
FULTON (J. B. Fulton, mgr.): Ft. Smith, Ark.—Indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—Indefinite.
GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 8—Indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—Indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa. Sept. 18—Indefinite.
GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 19—Indefinite.
GRAND (Howe and Kelly, mgrs.): Winnipeg, Man.—Indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—Indefinite.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich. 10—Indefinite.
HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Grand Rapids, Mich. 10—Indefinite.
HIMMELIN'S YANKEE DOODLE STOCK (Geo. V. Haldenau, mgr.): Superior, Wis.—Indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O. Sept. 5—Indefinite.
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind. Sept. 29—Indefinite.
IMPERIAL PLAYERS: St. Louis, Mo. Oct. 17—Indefinite.
INDIANA: South Bend, Ind.—Indefinite.
IRVING PLACE (Burgarth and Stein, mgrs.): New York City Oct. 4—Indefinite.
KEITH (James E. Moore, mgr.): Portland, Me. April 19—Indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5—Indefinite.
LYRIC: Lincoln, Neb.—Indefinite.
LYTHAL, BERT: Rochester, N. Y. June 14—Indefinite.
MACK-LEONE: Salt Lake City, U.—Indefinite.
MANHATTAN (G. Jack Parsons, mgr.): Findlay, O.—Indefinite.
MARVIN (College): Charles B. Marvin, mgr.): Chicago, Ill. Aug. 30—Indefinite.
MOORE: Watertown, N. Y. Dec. 25—Indefinite.
NATIONAL (Paul Caseneuve, mgr.): Montreal, P. Q.—Indefinite.
NEALAND STOCK (W. D. Nealand, mgr.): Cohoes, N. Y.—Indefinite.
NEW THEATRE (Lee Shubert, mgr.): New York City Nov. 9—Indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—Indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—Indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B. Jan. 8—Indefinite.
OPHEUS (Grant Laferty, mgr.): Philadelphia, Pa. Sept. 12—Indefinite.
PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa. Jan. 8—Indefinite.
PAYSON (E. S. Lawrence, mgr.): Toledo, O. Nov. 21—Indefinite.
PAYTON (Cecilia Payton, mgr.): Brooklyn, N. Y. Aug. 16—Indefinite.
PERSTON-BRICKERT: Ft. Wayne, Ind. Dec. 28—Indefinite.
PRINCERS (Frederick Sullivan, mgr.): Des Moines, Ia. Nov. 1—Indefinite.
RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash. Sept. 5—Indefinite.
SCHILLER: Savannah, Ga. Dec. 25—Indefinite.
SHERMAN: Des Moines, Ia.—Indefinite.
SNOW MORTIMER: Wilkes-Barre, Pa. Jan. 17—Indefinite.
SPRINGFIELD OPERA HOUSE: Springfield, V.—Indefinite.
TRAHERN (Al Trahern, mgr.): Camden, N. J. Feb. 14—Indefinite.
TRADWELL-WHITNEY: Lansing, Mich.—Indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Des Moines, Ia.—Indefinite.
WHITE DRAMATIC (Chas. P. Whyte, mgr.): Pittsburgh, Kan. Jan. 23—Indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan. Sept. 20—Indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo. Aug. 28—Indefinite.
YANKEE DOODLE (Himmelman's): Superior, Wis. Nov. 22—Indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa. Sept. 20—Indefinite.

TRAVELING STOCK COMPANIES.

AMSDEN STOCK (Chas. G. Amsteden, mgr.): Bedford, Ind. 7-12.

BENNETT AND MOULTON (George K. Robinson, mgr.): North Adams, Mass. 7-9, Pitts-
burg, Pa. 10-12.
BLANDIN PLAYERS, THE (Ben F. Blandin, mgr.): Owensboro, Ky. 7-12, Princeton, Ind. 14-19.
BOYER, NANCY (Harry A. March, mgr.): New Castle, Pa. 7-12, Jamestown, N. Y. 14-19.
CHAMPLIN STOCK (Chas. K. Champlin, mgr.): Annapolis, Md. 7-12.
CHAUNCEY-KIFFER (Fred Chauncey, mgr.): Hornell, N. Y. 7-12.
CUTTER STOCK (Wallace B. Cutter, mgr.): Hinton, W. Va. 7-12, Charlotteville 14-19.
DE LACY, LEIGH: Augusta, Me. 7-12, Waterville 14-19.
EWING, GERTRUDE (W. N. Smith, mgr.): Wharton, Tex. 7-9, Houston 10-14, Galveston 14-19.
FALES COMEDY (Chas. T. Fales, mgr.): Cleveland, O. 7-12.
GUY STOCK: Tipton, Ind. 7-12, New Castle 14-20.
HALL, DON C.: Cincinnati, O. 7-April 2.
HARVEY STOCK (Southern): J. S. Garbido, mgr.: Columbus, Ind. 7-12.
HAYARD, G. LACE (Jes. M. Gatta, mgr.): Marion, Mo. 7-12, Lafayette 14-19.
HICKMAN-RESEY STOCK (Harry S. Ithou, mgr.): Canton, Ill. 8-12, Bloomington 14-19.
HICKMAN-RESEY (W. A. White, mgr.): Cedar Rapids, Ia. 8-12.
HILMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Stamford, Neb. 7-9, Orleans 10-12.
HYDE'S THEATRE PARTY (J. Russ Smith, mgr.): Springfield, O. 7-12.
KEITH STOCK (Caso S. Keith, mgr.): Frankfort, Ind. 7-12, Kokomo 14-19.
KEITH'S COMEDY (W. P. Perera, mgr.): Grand Island, Neb. Jan. 31-12.
KEYER STOCK (S. Willard, mgr.): Greenville, Pa. 7-12, Franklin 14-19.
LONG, FRANK E. (Frank E. Long, mgr.): Watertown, N. D. 7-12, Huron 14-19.
MAHER, PHIL (Leslie E. Smith, mgr.): Fishkill, N. Y. 7-12.
MANHATTAN STOCK (J. Frank Homan, mgr.): Van Wert, O.—Indefinite.
MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Memphis, Ill. 7-12, Kewanee 14-19.
MORSE STOCK (F. J. Murphy, mgr.): Norman, Okla. 7-9, Hobart 10-12, Frederick 14-19.
MYRICK-HARDER STOCK (Myrlick-Harder Amusement Co., Inc., mgrs.): Lexington, Me. 8-12, Bangor 14-21.
NATIONAL STOCK: Tulsa, Okla. Jan. 31-28.
ORPHEUM STOCK (Edward Doyle, mgr.): Wabash, Ind. 7-12, Lima, O. 14-19.
PERKINS, CHIC (Frank G. King, mgr.): Springfield, O. D. Jan. 31-10.
RIGHTY STOCK (J. W. Perkins, mgr.): Westhope, N. D. 7-9, Bottineau 10-12, Kramer 14-19, Grand 17-19.
SOUTHERN STOCK: Ardmore, Mo. 7-12.
STRONG, ELWIN (Jas. A. McGee, mgr.): Watertown, Ia. 7-12.
TAYLOR, ALBERT: Seguin, Tex. 7, S. Gonzales 9, 10, Lockhart 11, 12, New Braunfels 13, San Marcos 14, 15, Marble Falls 16, 17, Llano 18, 19.
TAYLOR STOCK (H. W. Taylor, mgr.): Rockville, Conn. 7-12, Brockton, Mass. 13-19.
WARD COMEDY (Hugh Ward, mgr.): Sydney, N. S. W. Jan. 3-March 26.
WINNINGER BROS. STOCK (Frank Winninger, mgr.): Sterling, Ill. 7-12, Muscatine, Ia. 14-21.

OPERA AND MUSICAL COMEDY.

AMERICAN IDEA (Cohan and Harris, mgrs.): Mobile, Ala. 7, Hattiesburg, Miss. 8, Jackson 9, Meridian 10, Montgomery, Ala. 11, Birmingham 12, Atlanta, Ga. 14, 16, Athens 16, Macon 17, St. Augustine, Fla. 18, Jacksonville 19, 20.
ARCADIAN, THE (Charles Frohman, mgr.): New York City Jan. 17—Indefinite.
BABES IN TOYLAND: Los Angeles, Cal. 7-12, San Diego 13, Riverside 14, Redlands 15, San Bernardino 16, Provo 19.
BERNARD, SAM (The Shuberts, mgrs.): Rochester, N. Y. 7-9.
BLACK PATTY (B. Voelkel, mgr.): Petersburg, Va. 8, Norfolk 9, Newport News 10, Richmond 11, Lynchburg 12, Roanoke 14, Portsmouth, O. 15, Hamilton 16, Indianapolis, Ind. 17-19.
BRIGHT EYES (Jas. M. Gaites, mgr.): Springfield, Mass. 7, S. Bridgeport, Conn. 9, 10, Meriden 11, Waterbury 12.
BROWN OF HARVARD (W. J. Nodine, mgr.): Milwaukee, Wis. 6-12, St. Paul, Minn. 14-19.
BUSTER BROWN (Eastern): E. A. Denman, mgr.): Painesville, Pa. 8, Indiana 9, Tarentum 10, Vandergrift 11, Johnstown 12, Somerset 14, Meersdale 15, Connelville 16, Brownsville 17, McKeesport 18, 19.
BUSTER BROWN (Western): E. H. Fitzhugh, mgr.): New York City Jan. 17—Indefinite.
C. S. Shreveport, La. 10, Ruston 11, Monroe 12, Yazoo City, Miss. 14, Greenville 15, Helena, Ark. 16, Pine Bluff 17, Hot Springs 18, Little Rock 19.
CARRIE MAHER (D. V. Arthur, mgr.): Oakland, Cal. 8, San Jose 9, Sacramento 10, Stockton 11, Fresno 12, Bakersfield 13, Los Angeles 14-19.
CANDY SHOP (Chas. Dillingham, mgr.): Philadelphia, Pa. Jan. 31-12, Washington, D. C. 14-19.
CARLE, RICHARD (Carle-Marke Co., mgrs.): Brooklyn, N. Y. 7-12, Washington, D. C. 14-19.
CARROL COMEDY (John Carrol, mgr.): Ashland, Ky. 7-12.
CAT AND THE FIDDLE (Charles A. Sellen, mgr.): Augusta, Ga. 8, Macon 9, Griffin 10, Atlanta 11, 12, Greenville, S. C. 14, Spartanburg 15, Concord 16, Columbia 17, Sumter 18, Darlington 19.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York City Sept. 15—Indefinite.
COLE AND JOHNSON (A. H. Wilbur, mgr.): Belleville, Ont. 8, Kingston 9, Brooklyn 10, Ottawa 11, 12, Montreal, P. Q. 14-19.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Elkhart, Okla. Feb. 6—Indefinite.
DANIELS, FRANK (The Shuberts, mgrs.): Montreal, P. Q. 7-12.
DE ANGELIS, JEFFERSON (The Shuberts, mgrs.): Boston, Mass. Jan. 31-12.
DICK WHITTINGTON (The Shuberts, mgrs.): Quebec, P. Q. 7-9, Philadelphia, Pa. 14-19.
DOLLAR PRINCERS (Charles Frohman, mgr.): New York City Sept. 6—Indefinite.
FIELDS, LEW (Lew Fields, mgr.): Pittsburgh, Pa. 7-12.
FLIRTING PRINCESS (Mort. H. Singer, mgr.): Chicago, Ill. Oct. 31—Indefinite.
FOLLIES OF 1909 (Florence Ziegfeld, mgr.): Buffalo, N. Y. 7-12.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): La Junta, Colo. 7, Hutchinson, Kan. 8, Wichita 9, Guthrie, Okla. 10, Oklahoma City 11, Denham, Tex. 12, Dallas 14, 15, Ft. Worth 16, 17, Waco 18, San Antonio 19.

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FOY, EDDIE (The Shuberts, mgrs.): Cincinnati, O. 6-12.
FRENCH GRAND OPERA (J. Layolle, mgr.): New Orleans, La. Oct. 26-Feb. 12.
GENEE, ADRIEN (Klaw and Erlanger, mgrs.): New York City 7-12.
GIRL AT THE HELM (H. H. Frazer, prop.): Alton, Ill. 6, Lafayette, Ind. 8, Anderson 9, Muncie 10, Kokomo 11, Huntington 12, Ft. Wayne 13.
GIRL IN THE TAXI (A. H. Woods, mgr.): Chicago, Ill. Jan. 16—Indefinite.
GIRL QUESTION (Western): H. H. Frazer, prop.: Omaha, Neb. 6-9, Fremont 10, Beatrice 11, Lincoln 12, Grand Island 13, Kearney 14, Hastings 15, Holdrege 16, McCook 17, Norton 18, Mankato 19.
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WILSON, FRANCIS (Chas. Frohman, mgr.): New York City Dec. 27—Indefinite.
WOLF, TIM (The Shuberts, mgrs.): Seattle, Wash., 6-12.
WYOMING GIRL (Le Roy and Damm, mgrs.): Bath, Ill., 8. Mauds, Merceda 10, Mt. Sheridan 11, Clayton 12.
WYNDHAM, CHARLES (Charles Frohman, mgr.): Toronto, Ont., 7-12, Montreal, P. Q., 14-20.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Ganssio, mgrs.): Chicago, Ill., July 25—Indefinite.
ACME (Jas. A. St. Peter, mgr.): Everett, Wash.—Indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—Indefinite.
ARVINE-BENTON (George B. Benton, mgr.): Memphis, Tenn., Dec. 25—Indefinite.
ATHON THEATRE (O'Connor, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—Indefinite.
BAILEY, EDWIN: El Paso, Tex., Jan. 24—April 18.
BAYONNE (E. F. Bestwick, mgr.): Bayonne, N. J., Dec. 6—Indefinite.
BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—Indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.
BIJOU (David B. Blumington, mgr.): Pawtucket, R. I., Nov. 8—Indefinite.
BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—Indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.
BUNTING, EMMA: Schenectady, N. Y., Jan. 10—Indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.
CONNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 29—Indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—Indefinite.
CROCKETT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—Indefinite.
CRITERION THEATRE (Klimt and Ganssio, mgrs.): Chicago, Ill., Dec. 19—Indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—Indefinite.
FOHRS: Brooklyn, N. Y., Aug. 25—Indefinite.
FOREPAUGH: Indianapolis, Ind., Sept. 9—Indefinite.
FOREPAUGH: Cincinnati, O.—Indefinite.
FRAWLEY (T. Daniel Frawley, mgr.): Winnipeg, Man., Nov. 25—Indefinite.
FRENCH (Montreal, P. Q., Sept. 27—Indefinite.
FRIED PLAYERS: Milwaukee, Wis., Aug. 22—Indefinite.
FULTON (J. B. Fulton, mgr.): Ft. Smith, Ark.—Indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—Indefinite.
GERMAN (M. Welio, mgr.): St. Louis, Mo., Oct. 2—Indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—Indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 15—Indefinite.
GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 10—Indefinite.
GRAND (Howe and Kelly, mgrs.): Winnipeg, Man.—Indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 6—Indefinite.
HALL'S CHOCOLATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich.—Indefinite.
HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Wheeling, W. Va.—Indefinite.
HIMMELIN'S YANKEE DOODLE STOCK (Geo. V. Halden, mgr.): Superior, Wis.—Indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—Indefinite.
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—Indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—Indefinite.
INDIANA: South Bend, Ind.—Indefinite.
IRVING PLACE (Burgarth and Stein, mgrs.): New York City Oct. 4—Indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 19—Indefinite.
LAWRENCE (C. S. Lawrence, mgr.): Seattle, Wash., Sept. 6—Indefinite.
LYRIC: Lincoln, Neb.—Indefinite.
LYTEL, BERT: Rochester, N. Y., June 14—Indefinite.
MACK-LEONE: Salt Lake City, U.—Indefinite.
MANHATTAN (G. Jack Parsons, mgr.): Findlay, O.—Indefinite.
MARVIN (College): Charles B. Marvin, mgr.: Chicago, Ill., Aug. 30—Indefinite.
MOREY: Waterloo, Ia., Dec. 25—Indefinite.
NATIONAL (Paul Caseneuve, mgr.): Montreal, P. Q.—Indefinite.
NEALAND STOCK (W. D. Nealand, mgr.): Cohoes, N. Y.—Indefinite.
NEW THEATRE (Lee Shubert, mgr.): New York City Nov. 9—Indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex., Sept. 12—Indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—Indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St. John N. B., Jan. 3—Indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—Indefinite.
PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 3—Indefinite.
PAYORN (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—Indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 6—Indefinite.
PRESTON-BRICKERT: Ft. Wayne, Ind., Dec. 28—Indefinite.
PRINCERS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—Indefinite.
RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash., Sept. 4—Indefinite.
SCHILLER: Savannah, Ga., Dec. 25—Indefinite.
SHERMAN: Des Moines, Ia.—Indefinite.
SNOW, MORTIMER: Wilkes-Barre, Pa., Jan. 17—Indefinite.
SPRINGFIELD OPERA HOUSE: Springfield, U.—Indefinite.
TRAHERN (Al Trahern, mgr.): Camden, N. J., Feb. 14—Indefinite.
TRADWELL-WHITNEY: Lansing, Mich.—Indefinite.
VAN DYKE AND RATON (F. Mack, mgr.): Des Moines, Ia.—Indefinite.
WHITE DRAMATIC (Chas. P. White, mgr.): Pittsburgh, Kan., Jan. 23—Indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—Indefinite.
WOODWARD (O. B. Woodward, mgr.): Kansas City, Mo., Aug. 25—Indefinite.
YANKEE DOODLE (Himmelman): Superior, Wis., Nov. 23—Indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—Indefinite.

TRAVELING STOCK COMPANIES.

AMSDEN STOCK (Chas. G. Amsten, mgr.): Bedford, Ind., 7-12.

BENNETT AND MOULTON (George K. Robinson, mgr.): North Adams, Mass., 7-9, Pitts-
burgh 10-12.
BLANDIER PLAYERS, THE (Ben F. Dodson, mgr.): Owensboro, Ky., 7-12, Princeton, Ind., 14-19.
BOYER, NANCY (Harry A. March, mgr.): New Castle, Pa., 7-12, Jamestown, N. Y., 14-19.
CHAMPLIN STOCK (Chas. K. Champlin, mgr.): Annapolis, Md., 7-12.
CHAUNCEY-KIEFFER (Fred Chauncey, mgr.): Hornell, N. Y., 7-12.
CUTTER STOCK (Wallace B. Cutter, mgr.): Hinton, W. Va., 7-12, Charlottesville 14-19.
DE LACY, LEIGH: Augusta, Me., 7-12, Waterville 14-19.
EWING, GENTLE (W. N. Smith, mgr.): Wharton, Tex., 7-9, Houston 10-14, Galveston 14-19.
FALES COMEDY (Chas. T. Fales, mgr.): Cleveland, O., 7-12.
GUY STOCK: Tipton, Ind., 7-12, New Castle 14-20.
HALL, DON C.: Cincinnati, O., 7-April 2.
HARVEY STOCK (Southern): J. S. Garalde, mgr.: Columbus, Ind., 7-12.
HAYWARD, CHAS. (Jes. M. Gatts, mgr.): Marion, Ind., 7-12, Lafayette 14-19.
HICKMAN-HERSEY STOCK (Harry S. Ithorn, mgr.): Canton, Ill., 6-12, Bloomington 14-19.
HICKMAN-HERSEY (W. A. White, mgr.): St. Louis, Mo., 6-12.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Stamford, Neb., 7-9, Orleans 10-12.
HYDE'S THEATRE PARTY (J. Rus. Smith, mgr.): Springfield, O., 7-12.
KEITH STOCK (Caso S. Keith, mgr.): Frank-
lin, Ind., 7-12, Kokomo 14-19.
KEMPTON COMEDY (Percy Hall, mgr.): Grand Island, Neb., Jan. 31-12.
KEYES STOCK (S. Willard, mgr.): Greenville, Pa., 7-12, Franklin 14-19.
LONG, FRANK E. (Frank E. Long, mgr.): Waterloo, N. D., 7-12, Huron 14-19.
MAHER, PHIL (Leslie E. Smith, mgr.): Fish-
kill, N. Y., 7-12.
MANHATTAN STOCK (J. Frank Homan, mgr.): Van Wert, O.—Indefinite.
MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Monmouth, Ill., 7-12, Kewanee 13-19.
MOREY STOCK (F. A. Murphy, mgr.): Nor-
man, Okla., 7-9, Hobart 10-12, Frederick 14-19.
MYRELE-HARDER STOCK (Myrtle-Harder Amusement Co., Inc., mgrs.): Lexington, Me., 6-13, Bangor 14-21.
NATIONAL STOCK: Tulsa, Okla., Jan. 31-28.
ORPHEUM STOCK (Edward Doyle, mgr.): Wabash, Ind., 7-12, Lima, O., 14-19.
PARKING, CHIEF (Frank O. King, mgr.): Springfield, S. D., Jan. 31-10.
RIGHTS STOCK (J. W. Slatts, mgr.): West-
hope, N. D., 7-9, Bottineau 10-12, Kramer 14-19, Grand 17-19.
ROSEMY STOCK: Ardmore, Mo., 7-12.
STRONG, ELWY (Jas. A. McGuire, mgr.): Waterloo, Ia., 7-12.
TAYLOR, ALBERT: Seguin, Tex., 7, 8, Gon-
sals 9, 10, Lockhart 11, 12, New Braunfels 13, San Marcos 14, 15, Marble Falls 16, 17, Llano 18, 19.
TAYLOR STOCK (H. W. Taylor, mgr.): Rock-
ville, Conn., 7-12, Brockton, Mass., 14-19.
WARD COMEDY (Hugh Ward, mgr.): Sydney, N. S. W., Jan. 3-March 26.
WINNINGER BROS. STOCK (Frank Winninger, mgr.): Sterling, Ill., 7-13, Muscatine, Ia., 14-21.

OPERA AND MUSICAL COMEDY.

AMERICAN IDEA (Cohan and Harris, mgrs.): Mobile, Ala., 7, Hattiesburg, Miss., 8, Jack-
son 9, Meridian 10, Montgomery, Ala., 11, Birmingham 12, Atlanta, Ga., 14, 15, Athens 16, Macon 17, St. Augustine, Fla., 18, Jack-
sonville 19, 20.
ARCADIAN, THE (Charles Frohman, mgr.): New York City Jan. 17—Indefinite.
BABES IN TOYLAND: Los Angeles, Cal., 7-12, San Diego 13, Riverside 14, Redlands 15, San Bernardino 16, Fresno 17, 18, 19.
BERNARD, SAM (The Shuberts, mgrs.): Roch-
ester, N. Y., 7-9.
BLACK PATTI (H. Voelkel, mgr.): Peters-
burg, Va., 8, Norfolk 9, Newport News 10, Richmond 11, Lynchburg 12, Roanoke 14, Portsmouth, O., 15, Hamilton 16, Indianapolis, Ind., 17-19.
BRIGHT EYES (Jes. M. Gatts, mgr.): Spring-
field, Mass., 7, 8, Bridgeport, Conn., 9, 10, Meriden 11, Watervary 12.
BROWN OF HARVARD (W. J. Nodine, mgr.): Milwaukee, Wis., 6-12, St. Paul, Minn., 14-19.
BUSTER BROWN (Eastern): E. A. Dezman, mgr.: Punksawney, Pa., 8, Indiana 9, Tarentum 10, Vandergrift 11, Johnstown 12, Somerset 14, Mercersburg 15, Conneville 16, Brownsville 17, McKeesport 18, 19.
BUSTER BROWN (Western): E. H. Pittsburgh, mgr.: Natchitoches, La., 8, Marshall, Tex., 9, Shreveport, La., 10, Boston 11, Monroe 12, Yazoo City, Miss., 14, Greenville 15, Helena, Ark., 16, Pine Bluff 17, Hot Springs 18, Little Rock 19.
CAHILL, MARIE (D. V. Arthur, mgr.): Oak-
land, Cal., 7, 8, San Jose 9, Sacramento 10, Stockton 11, Fresno 12, Bakersfield 13, Los Angeles 14-19.
CANDY SHOP (Chas. Dillingham, mgr.): Phil-
adelphia, Pa., Jan. 31-12, Washington, D. C., 14-19.
CARLE, RICHARD (Charles Marks Co., mgrs.): Brooklyn, N. Y., 7-12, Washington, D. C., 14-19.
CARROL COMEDY (John Carrol, mgr.): Ash-
land, Ky., 7-12.
CAT AND THE FIDDLE (Charles A. Sellon, mgr.): Augusta, Ga., 8, Macon 9, Griffin 10, Atlanta 11, 12, Greenville, S. C., 14, Spar-
tansburg 15, Concord 16, Columbia 17, Sum-
ter 18, Darlington 19.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York City Sept. 13—Indefinite.
COLE AND JOHNSON (A. H. Wilbur, mgr.): Belle-
ville, Ont., 8, Kingston 9, Brockville 10, Ottawa 11, Montreal, P. Q., 14-19.
GRAND MUSICAL STOCK (Charles L. Crane, mgr.): Ruid, Okla., Feb. 6—Indefinite.
DANIELS, FRANK (The Shuberts, mgrs.): Montreal, P. Q., 7-12.
DE ANGELIS, JEFFERSON (The Shuberts, mgrs.): Boston, Mass., Jan. 31-12.
DICK WHITTINGTON (The Shuberts, mgrs.): Quebec, P. Q., 7-9, Philadelphia, Pa., 14-19.
DOLLAR PRINCERS (Charles Frohman, mgr.): New York City Sept. 6—Indefinite.
FIELDS, LEW (Lew Fields, mgr.): Pittsburgh, Pa., 7-12.
FLIRTING PRINCERS (Mort. H. Singer, mgr.): Chicago, Ill., Oct. 31—Indefinite.
FOOLIES OF 1909 (Florens Ziegfeld, mgr.): Buffalo, N. Y., 7-9.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): La Junta, Colo., 7, Hutchinson, Kan., 8, Wichita 9, Guthrie, Okla., 10, Oklahoma City 11, Denison, Tex., 12, Dallas 14, 15, Ft. Worth 16, Waco 18, San Antonio 19.

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FOY, EDDIE (The Shuberts, mgrs.): Cincin-
nati, O., 6-12.
FRENCH GRAND OPERA (J. Layolle, mgr.): New Orleans, La., Oct. 20-Feb. 12.
GENEE, ADRIENNE (Klaw and Erlanger, mgrs.): New York City 7-12.
GIRL AT THE HEYM (H. H. France, prop.): Alton, Ill., 6, Lafayette, Ind., 8, Anderson 9, Muncie 10, Kokomo 11, Huntington 12, Ft. Wayne 13.
GIRL IN THE TAXI (A. H. Woods, mgr.): Chicago, Ill., Jan. 16—Indefinite.
GIRL QUESTION (Western): H. H. France, prop.: Omaha, Neb., 6-9, Fremont 10, Bra-
trice 11, Lincoln 12, Grand Island 13, Kearney 14, Hastings 15, Holdrege 16, Mc-
Cook 17, Norton 18, Manhattan 19.
GIRL THAT'S ALL THE CANDY (B. M. Gar-

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Laura Burt, Doris Keane, Chrystal Barnard
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Gold, mgr.: Glendive, Mont., 8, Dickinson, N. D., 10, Bismarck, 10, Mandan, 11, Jamestown, 12, La Moure, 14, Lisbon, 15, Ellendale, 16, Wahpeton, 17, Oakes, 18, Wahpeton, 19.
GODDESS OF LIBERTY (Mort. H. Singer, mgr.): Green Bay, Wis., 8, Fond du Lac, 11, Madison, 12, Rockford, 13, Aurora, 14, Joliet, 15, Joliet, 16, 17, 18, 19.
GOLDEN GIRL (M. H. Singer, mgr.): Dayton, O., 12, Springfield, 14, Columbus, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
GRAND OPERA (Oscar Hammerstein, mgr.): New York City, Nov. 8—Indefinite.
GRAND OPERA (Metropolitan Opera Co., mgr.): New York City, Nov. 15—Indefinite.
HARTMAN, FERNET (Los Angeles, Cal., Oct. 17—Indefinite.
HOLD, ANNA (Florence Siegfried, mgr.): St. Louis, Mo., 7-12, Indianapolis, Ind., 14-19, Louisville, Ky., 7-19.
HITCHCOCK, RAYMOND (Cohan and Harris, mgr.): New Haven, Conn., 8, Philadelphia, Pa., 14-19.
HUNTER, TRAIL (Princess Amusement Co., mgr.): Dayton, O., 8, Hamilton, 9, Lexington, Ky., 10, Knoxville, Tenn., 11, Nashville, 12, New Orleans, La., 13-19.
IN FANAMA (Al. Rich Co., mgr.): Philadelphia, Pa., 7-12, Paterson, N. J., 14-19.
IN THE SPOT (J. A. Wade, mgr.): Austin, Tex., 8, Waco, 9, Comstock, 10, Greenville, 11, Paris, 12, Texarkana, 14, Arkadelphia, Ark., 15, Newport, 16, Batesville, 17, Jonesboro, 18, Potosi, 19.
JANIS, ELAIN (Chas. B. Dillingham, mgr.): Washington, D. C., 7-12, Baltimore, Md., 14-19.
JILL, BACHELORS (Law Fields, mgr.): New York City, Jan. 6—Indefinite.
KING BOOG (John Ort, mgr.): Denver, Colo., 8-11, Cheyenne, Wyo., 14, Kearney, Neb., 15, Grand Island, 17-19.
KING OF CADONIA (J. C. Williams, mgr.): Wellington, New Zealand, Jan. 20-19, Christchurch, 21-March 5, Oamaru, 7, Dunedin 8-17, Invercargill 18, 19.
KING, LILLIAN (St. Louis, Mo., 6-12.
KING AND LILLIAN (San Francisco, Cal., Oct. 4—Indefinite.
LAND OF NOD (Samuel N. Borne, mgr.): Grand Junction, Colo., 8, Leadville, 9, Salida, 10, Victor, 11, Colorado Springs, 12, Denver, 13-19.
LITTLE JOHNNY JONES (H. A. Morrison, mgr.): Missouri Valley, Ia., 8, Fairbury, 9, 10, Concordia, Kan., 10, Manhattan, 11, Junction City, 12, Salina, 14, McPherson, 15, Hutchinson, 16, Wichita, 17, Iola, 18, Parsons, 19.
LOMBARDI GRAND OPERA (Sparks and Barry, mgr.): Denver, Colo., 7-12, Salt Lake City, 14-19.
LOVE CURE (Henry W. Savage, mgr.): Pittsburgh, Pa., 6-17.
MADONNA'S FLATS (Barton and Wiswell, mgr.): Akron, O., 7-9, Youngstown 10-12, Kansas, N. Y., 14-19.
MA'S NEW HUSBAND (Harry Scott, mgr.): Johnston, Ky., 8, Morehead, 9, Marion, 10, Princeton, 11, Paducah, 12, Mayfield, 14, Fulton, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
MERRY WIDOW (Western: Henry W. Savage, mgr.): Brooklyn, N. Y., 7-12, New York City 14-19.
MERRY WIDOW (Western: Henry W. Savage, mgr.): Milwaukee, Wis., 8, Spokane, Wash., 11, Seattle 13-19.
MIDNIGHT SONG (Law Fields, mgr.): Boston, Mass., 7-12.
MISS NOBODY FROM STARLAND (Mort. H. Singer, mgr.): Chicago, Ill., Jan. 16—Indefinite.
MONTGOMERY AND STONE (Charles B. Dillingham, mgr.): New York City, Jan. 10—Indefinite.
MOORE, VICTOR (Cohan and Harris, mgr.): Hot Springs, Ark., 8, Pine Bluff, 9, Texarkana, 10, Camden, 11, Waco, 12.
NEWLY WEDS AND THEIR BERT (Geo. G. Galt, mgr.): Springfield, Ill., 6-9, Peoria, 10-12, Hannibal, Mo., 14, Moberly, 15, Columbia, 16, Booneville, 18, Redalia, 19.
POWELL AND COHAN'S MUSICAL COMEDY (J. C. Williams, mgr.): Anderson, Ind., 7-12, Marion, 14-19.
POWERS, JAMES T. (The Shuberts, mgr.): Kansas City, Mo., Jan. 31-12.
QUEEN OF THE MOULIN ROUGE (Al. H. Wade, mgr.): Bridgeport, Conn., 8, Springfield, Mass., 9, Hartford, Conn., 11, 12, 13, 14, 15, 16, 17, 18, 19.
RAVE, THE (Stair and Nicolai, mgr.): Boston, Mass., 7-12, Providence, R. I., 14-19.
RED MILL, THE (A. R. Emery, mgr.): Little Rock, Ark., 8, Pine Bluff, 9, Hot Springs, 10, Texarkana, 11, 12, Shreveport, La., 12, Palestine, 13, Austin, 15, San Antonio, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
ROYAL, CHAS. (P. A. Wade's): Montreal, P. R., 10-12.
PRINCE OF TONIGHT (M. H. Singer, mgr.): Springfield, Mass., 15, Joliet, 14, Springfield, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
SCOTT, WHITE (Charles B. Dillingham, mgr.): Chicago, Ill., 7-12, Louisville, Ky., 14-19, Lexington, 17, Columbus, O., 18, 19.
SCHOOL DAYS (Stair and Nicolai, mgr.): Minneapolis, Minn., 6-12, Chicago, 14-19.
SIDNEY, OBORGE (Al. Herman, mgr.): Vincennes, Ind., 8, Robinson, Ill., 9, Linton, Ind., 10, Terre Haute, 11, Alto, 12, East St. Louis, 13, Indianapolis, Ind., 14-16, Dayton, O., 17-19.
SILVER THREADS (Oswego, N. Y., 8, Geneva, 9, Rochester, 10-12, Buffalo, 14-19.
SMART SET (Barton and Wiswell, mgr.): East St. Louis, Ill., 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
SOUL KISS (Western: Mittenhall Bros. Amusement Co., mgr.): St. Joseph, Mo., 8, Lincoln, 9, Omaha, 10-12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
STUBBORN CINDERELLA (Princess Amusement Co., mgr.): Duluth, Minn., 7, Fargo, N. D., 8, Winnipeg, Can., 10-12, Grand Forks, N. D., 14, Jamestown, 16, Miles City, Mont., 18, Billings, 19, Bozeman, 20, Anaconda, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
SUPPER (Edward Warner, mgr.): Birmingham, Ala., 7-12, Memphis, Tenn., 14-19.
TALK OF NEW YORK (Chas. Vion, mgr.): Hot Springs, Ark., 8, Pine Bluff, 9, Texarkana, 10, Shreveport, La., 11, Waco, Tex., 12, San Antonio, 13-15, Austin, 16, Houston, 17, Galveston, 18, Beaumont, 19.
TEAL'S, RAYMOND, MUSICAL COMEDY (Wichita, Kan., 7-14.
THEY LOVED A LASSIE (H. O. Whitney, mgr.): Chicago, Ill., Oct. 31—Indefinite.
THREE TWINS (Jos. Galt, mgr.): Cleveland, O., 7-12.
THREE TWINS (Joseph M. Galt, mgr.): El Reno, Okla., 8, Elk City, O., Amarillo, Tex., 14, 15, Dallas, 16, Denison, 17, Ft. Worth, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
TIME, THE PLACE AND THE GIRL (Eastern: H. H. Frazer, prop.): Canton, O.,

8, Kaneville, 9, Chillicothe, 10, Portsmouth, 11, Huntington, W. Va., 12, Charleston, 13, Bluefield, 14, Roanoke, 15, Lynchburg, 17, Richmond, 18, Norfolk, 19.
TIME, THE PLACE AND THE GIRL (Western: H. H. Frazer, prop.): Mt. Pleasant, Ia., 8, Keokuk, 9, Bushnell, Ill., 10, Princeton, 11, Chicago, 12, Hammond, 13, Kansas City, 14, Astoria, 15, Wausau, 16, San Clara, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgr.): New York City, Oct. 1—Indefinite.
VAN STUDDIFORD, GRACE (Harry C. Middleton, mgr.): Columbus, Ga., 7, Macon, 8, St. Augustine, Fla., 9, Jacksonville, 10, Savannah, 11, Charleston, S. C., 12, Augusta, Ga., 14, Columbia, S. C., 15, Greenville, 16, Spartanburg, 17, Asheville, N. C., 18, Knoxville, 19.
VIENNESE OPERA (Emil Seris, mgr.): Chicago, Ill., Nov. 21—Indefinite.
WARD AND YOKER (H. D. Stair, mgr.): Youngstown, O., 7-9, Wheeling, W. Va., 10-12, Pittsburgh, 13-19.
WILLS, MUSICAL COMEDY (J. B. Willis, mgr.): Martinsburg, Ind., 7-12, Cumberland, 14-19.
WIZARD OF WISLAND (Eastern: Harry Scott, mgr.): New York City, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
YANKIN FAIR (The Cohan and Harris, mgr.): New York City, 10-12, Scranton, Pa., 13, Pittston, 14, Williamsport, 15, Harrisburg, 16, Altoona, 17, Johnstown, 18.
YORK AND ADAMS (Ed. E. Daley, mgr.): Norfolk, Va., 13, Richmond, 14-19.
ZINN'S MUSICAL COMEDY (Savannah, Ga., 10-21.
MUSICALS.
BIG CITY MINSTRELS (John W. Vogel's): Hopkinsville, Ky., 8, Clarksville, Tenn., 9, Russellville, Ky., 10, Harrison, 11, Morganfield, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
COHAN AND HARRIS' MINSTRELS (J. B. Cohan, mgr.): Boston, Mass., 7-12, Bangor, Me., 14, Lewiston, 15, Portland, 16, Salem, 17, Lawrence, 18, Lowell, 19.
DE RUE BROTHERS (Wilson, N. C., 8, Mr. H. S. Smith, 10, Goldenrod, 11, Durham, 12, Henderson, 14, Graham, 15, Mt. Airy, 16, Ashboro, 17, Lexington, 18, Concord, 19.
DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 16—Indefinite.
FIELD'S (Al. G. Field, mgr.): Glass Falls, Minn., 8, Troy, 9, Amherst, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
RICHARDS AND PRINGLE'S MINSTRELS (Hollan and Pringle, mgr.): Goldsboro, N. C., 8, Wilmington, 9, Fayetteville, 10, Florence, S. C., 11, Darlington, 12, Columbia, 14, Sumter, 15, Charleston, 16, Savannah, Ga., 17, Brunswick, 18, Waycross, 19.
WILLIAMS' TROUBADOURS (Eph. Williams, mgr.): Kinston, Pa., 7, 8.
BURLESQUE.
AMERICAN (Teddy Simonds, mgr.): Toronto, Ont., 7-12, Buffalo, N. Y., 14-19.
AVENUE GIRLS (H. H. Frazer, mgr.): Minneapolis, Minn., 7-12, St. Paul, 14-19.
BERMAN SHOW (Jack Berman, mgr.): Toronto, Ont., 7-12, Rochester, N. Y., 14-19.
BIG REVIEW (Henry P. Dixon, mgr.): Washington, D. C., 7-12, Baltimore, Md., 14-19.
BOHEMIANS (Al. Lobb, mgr.): Chicago, Ill., 7-12.
BON TONS (Weber and Bush, mgr.): Hoboken, N. J., 7-12, New York City 14-19.
BOWERY (Al. G. Field, mgr.): Newark, N. J., 7-12, Hoboken, 14-19.
BRIGADIER (Wash. Martin, mgr.): St. Paul, Minn., 7-12, St. Joseph, Mo., 17-19.
BROADWAY GAIETY GIRLS (Louis J. Oberwald, mgr.): Philadelphia, Pa., 14-19.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): New York City, 7-12, Brooklyn, N. Y., 14-19.
COLLIER GIRLS (Spiral Amusement Co., mgr.): Boston, Mass., 7-12, Springfield, 14-16, Hartford, 17, 18, 19.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Springfield, Mass., 7-9, Holyoke, 10-12, New York City 14-19.
COST CORNER GIRLS (Sam Robinson, mgr.): Newark, N. J., 7-12.
GRACE, LILLIAN (Harry Leoni, mgr.): New York City, 7-12, Providence, 14-19.
DAINTY DUCHESSES (Weber and Bush, mgr.): New York City, 7-12, Philadelphia, Pa., 14-19.
DREAMLANDS (Isay Grods, mgr.): Kansas City, Mo., 7-12, St. Louis, 14-19.
DUCKINGS (Frank Alder, mgr.): Jersey City, N. J., 7-9, Paterson, 10-12, New York City 14-19.
EMPIRE (Joe Borne, mgr.): Troy, N. Y., 7-9, Albany, 10-12, Montreal, P. Q., 14-19.
FADS AND FOLLIES (Chas. H. Arnold, mgr.): New York City, 7-9, Schenectady, 10-12, New York City 14-19.
FASHION PLATES (Harry Montague, mgr.): Boston, Mass., Jan. 31-12, Troy, N. Y., 14-19, Albany, 17-19.
FAY FOSTER (John Grieve, mgr.): Cincinnati, O., 7-12, Chicago, Ill., 14-19.
FOLLIES OF THE DAY (Barney Goward, mgr.): Detroit, Mich., 7-12, Chicago, Ill., 14-19.
FOLLIES OF NEW YORK AND PARIS (Joe Hartig, mgr.): New York City, 7-12, Philadelphia, 14-19.
FROLICHOME LAMBS (T. E. Black, mgr.): St. Louis, Mo., 7-12, Indianapolis, Ind., 14-19.
GAIETY GIRLS (Pat White, mgr.): Cleveland, O., 7-12, Pittsburgh, Pa., 14-19.
GAY MANQUERADERS (Harry Hill, mgr.): Pittsburgh, Pa., 7-12, Buffalo, N. Y., 14-19.
GINGER GIRLS (Hurtis and Seaman, mgr.): Philadelphia, Pa., 7-12, Baltimore, Md., 14-19.
GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Toledo, O., 7-12, Detroit, Mich., 14-19.
GOLDEN CHORUS (Jacobs and Jorman, mgr.): Boston, Mass., 7-12, New York City 14-19.
HASTINGS (Harry Hastings, mgr.): Chicago, Ill., 7-12, Cincinnati, O., 14-19.
IMPERIALS (Sam Williams, mgr.): Montreal, P. Q., 7-12, Toronto, Ont., 14-19.
IRVING BIG SHOW (Brooklyn, N. Y., 7-19.
IRVING'S GIRLSON GIRLS (New York City, 7-12, Brooklyn, N. Y., 14-19.
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): St. Joseph, Mo., 10-12, Kansas City, 14-19.
JERRY LILIES (Wm. S. Clark, mgr.): Minneapolis, Minn., 7-12, Milwaukee, Wis., 14-19.
JOLLY GIRLS (Richard Patton, mgr.): New York City, 7-12, Newark, N. J., 14-19.
KENTUCKY ROLLERS (Robert Gordon, mgr.): Buffalo, N. Y., 7-12, Detroit, Mich., 14-19.
KNICKERBOCKERS (Louis Robie, mgr.): Chicago, Ill., 7-19.
LADY BUCCANERS (Harry Strauss, mgr.): Boston, Mass., 7-19.
LID LIFTERS (H. S. Woodhull, mgr.): New

York City, 7-12, Albany, N. Y., 14-19, Schenectady, 17-19.
LIBRIS WOODS (Ed. B. Frank, mgr.): Seattle, Wash., Indefinite.
MAJESTIC (Fred Irwin, mgr.): Brooklyn, N. Y., Jan. 31-12, New York City 14-19.
MARATHON GIRLS (Paul Sheridan, mgr.): Louisville, Ky., 7-12, St. Louis, Mo., 14-19.
MARY GRAY BRADSHAW (Andy Lewis, mgr.): Rochester, N. Y., 7-12, Schenectady, 14-19, Albany, 17-19.
MERRY MAIDENS (Harry Hedges, mgr.): Chicago, Ill., 7-12, Milwaukee, Wis., 14-19.
MERRY WHIPS (Louis Heston, mgr.): Kansas City, Mo., 7-12, Omaha, Neb., 14-19.
MISS NEW YORK (Ed. Schenck, mgr.): Pittsburgh, Pa., 7-12, Washington, D. C., 14-19.
MORNING, NOON AND NIGHT (Walter Hedges, mgr.): Brooklyn, N. Y., Jan. 12-19, New York City 14-19.
MOULIN ROUGE (Chas. Edwards, mgr.): Brooklyn, N. Y., Jan. 31-12, New York City 14-19.
PANAMA WIDOWS (Weber and Bush, mgr.): Cincinnati, O., 7-12, Louisville, Ky., 14-19.
QUEENS OF THE JARDIN DE PARIS (Haltmore, Md., 7-12, Washington, D. C., 14-19.
REVE'S BEAUTY SHOW (Al. Reeves, mgr.): Chicago, Ill., Jan. 31-12, Cleveland, O., 14-19.
RENTE-SANTY (George Leavitt, mgr.): Wheeling, W. Va., 7-9, Columbus, O., 10-12, Toledo, 14-19.
RIZZO BOUNDERS (Dave Kraus, mgr.): Omaha, Neb., 7-12, Minneapolis, Minn., 14-19.
RICE AND BARTON'S (Chas. Barton, mgr.): Columbus, O., 7-9, Wheeling, W. Va., 10-12, Pittsburgh, Pa., 14-19.
ROBINSON OUBON GIRLS (Chas. Robinson, mgr.): Detroit, Mich., 7-12, Chicago, Ill., 14-19.
ROSE HILL (Rice and Barton, mgr.): Buffalo, N. Y., 7-12, Toronto, Ont., 14-19.
ROSE SYDILL (W. A. Campbell, mgr.): Schenectady, N. Y., 7-9, Albany, 10-12, Boston, Mass., 14-19.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Cleveland, O., 7-12, Columbus, O., 14-19, Wheeling, W. Va., 17-19.
SAM DEVERE (Louis Barke, mgr.): Baltimore, Md., 7-12, Philadelphia, Pa., 14-19.
SAM SCRIBNER'S (Morris Watson, mgr.): Providence, R. I., 7-12, Boston, Mass., 14-19.
SAM T. JACOB'S (Will Boehm, mgr.): Indianapolis, Ind., 7-12, Louisville, Ky., 14-19.
SERENADES (James Woodson, mgr.): Washington, D. C., 7-12, Wheeling, W. Va., 14-19, Columbus, O., 17-19.
STAR AND GARTER (Al. Nathan, mgr.): St. Louis, Mo., 7-12, Kansas City 14-19.
STAR SHOW GIRLS (John T. Baker, mgr.): Scranton, Pa., 7-9, Wilkes-Barre, 10-12, Paterson, N. J., 14-19, Jersey City 17-19.
TIGER LILIES (W. N. Drew, mgr.): Cleveland, O., 14-19.
TOWN TALK (Barney Gerard, mgr.): Philadelphia, Pa., 7-12, Wilkes-Barre, 14-19, Scranton, 17-19.
TROUADERS (C. H. Waldron, mgr.): Milwaukee, Wis., 7-12, Chicago, Ill., 14-19.
UMPIRE (Chas. Donoghue, mgr.): Paterson, N. J., 7-9, Jersey City 10-12, Boston, Mass., 14-19.
VANITY FAIR (Harry Hill, mgr.): Philadelphia, Pa., 7-12, New York City 14-19.
WASHINGTON SOCIETY GIRLS (Lia Watson, mgr.): Philadelphia, Pa., 7-12, Scranton, 14-19, Wilkes-Barre, 17-19.
WATSON'S BURLESQUERS (W. H. Watson, mgr.): Albany, N. Y., 7-9, Troy, 10-12, Jersey City, 14-19, Schenectady, 17-19.
WINE, WOMAN AND SONG (Alec German, mgr.): Louisville, Ky., 7-12, Cincinnati, O., 14-19.
YANKIE DOODLE GIRLS (Sol Myers, mgr.): Wilkes-Barre, Pa., 7-9, Scranton, 10-12, Albany, N. Y., 14-19, Troy, 17-19.
BANDS.
CHICAGO LADIES' ORCHESTRA: Topeka, Kan.—Indefinite.
CIRCUSES.
I X L RANCH WILD WEST (Roy Chandler, mgr.): Montevideo, Uruguay, 2-18, Santos, Brazil, 16-20, Sao Paulo 21-March 5, Rio de Janeiro 4-14.
MISCELLANEOUS.
DUNCAN, HYPNOTIST (L. C. Eollan, mgr.): Columbus, W. Va., 7-12.
FISHER'S EXPOSITION ORCHESTRA (O. L. Fisher, mgr.): Lansing, Mich., 8, Kalamazoo, 9, Dowagiac, 10, Ann Arbor, 11, Battle Creek, 12, Kalamazoo, 13, 14, Battle Creek, 15, Marshall, 16, Battle Creek, 17, Albion, 18, Lansing, 19.
FLINT, HERBERT L. (H. Everett Pitkin, mgr.): Marion, Ind., 7-12, Decatur, Ill., 14-19.
GILPIN'S HYPNOTISTS (J. H. Gilpin, mgr.): Franklin, Ind., 7-12.
HOLMES, ETON (Daniel Frohman, mgr.): New York City, Jan. 6—Indefinite.
NEWMAN THE GREAT (Hypnotist): Mt. Wash., 7-9, Libby, Mont., 10-12, Columbia Falls, 13-15, Kalamazoo, 16-18, Browning, 19-21.
LEONARD AMUSEMENTS (W. B. Leonard, mgr.): Schenectady, N. Y., 7-19.
LITCHFIELD, NEIL TRIO (Greenburg, Ky., 8, Kuttawa, 9, Smith Grove, 10, Madison, Ind., 11, Jeffersonville, 12, Walden, 14, Midway, Ky., 15, St. Paul, Ind., 16, Gaston, 17, Keyport, 18, Milford, 19.
POWER'S HYPNOTIC SHOW (Frank J. Powers, mgr.): Muskegon, Mich., 7-12, Kalamazoo, 14-19.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): London, Eng.—Indefinite.
SANTO, NEIL (C. J. Slavin, mgr.): Steubenville, O., 7-12, Washington, Pa., 14-20.
THURSTON, HOWARD (Dudley Meadow, mgr.): Peoria, Ill., 6-9, Springfield, 10-12, St. Louis, Mo., 13-19.
YANKIE DOODLE ENTERTAINERS (Frank H. Thompson, mgr.): Portage, Wis., Jan. 31-9.
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